







*ILLUSTRATED BIOGRAPHIES OF  
THE GREAT ARTISTS.*



TIZIANO VECELLI

DA CADORE.





A NEW SERIES OF  
ILLUSTRATED BIOGRAPHIES  
OF  
THE GREAT ARTISTS.

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LIZZANO VECELLI.

*From painting by Antonio Carracci.*

*"the whole world without Art, would be one great wilderness."*



# TITIAN

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## PREFACE.

WHILE collecting my materials for this little work from all available sources, I was weak enough to fancy that I had done almost enough, before I began to read the "Life of Titian" by Messrs. Crowe and Cavalcaselle, or to yield to the fascinations of the author of "Cadore." I thought that there was little left to do, save to verify and correct. But once absorbed in the study of that "Life," once under the spell of Mr. Gilbert, who seems to have a more genuine sympathy with the spirit of Titian than any other man, I could with difficulty tear myself from these engaging and exhaustive works. I seemed hardly to have power to record in my own language thoughts which I had shared with them—facts which I had gained from them—without appearing in the character of a plagiarist. It is idle to mention other authorities by the side of these names. There is nothing left to learn elsewhere, except from the Autobiography which is to be read on the artist's canvases.

If ever a man's works told the story of his life, surely Titian's do. I have tried to tell that story as I learn it from him. If I have failed in this, I shall not, I trust, at least have lessened the fame of his eminent Biographers, to whom I owe a debt of gratitude for many long days of uninterrupted enjoyment.

R. F. H.





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## TITIAN.

### CHAPTER I.

CADORE—TITIAN'S BIRTHPLACE—CHILD-WORK.

1477 TO 1490.

"**I**L divino Tiziano!" Only the interpreter of the mysteries in Nature, only the poet who takes up the heavenly strain to which a busy world is deaf, only the artist who catches upon his canvas the reflection of *the divine*—can merit such a title. Did Titian merit it? Whence did he obtain his inspiration? Did the divine shine forth in the thousand productions of his skill? The man whose hand held the pencil almost from his birth for near a hundred years, until pestilence unnerved the fingers, ~~was~~ he in truth the "son of his age?" Was he in advance of it? The friend of Emperors, of Popes and poets, whence came the charm that fell on all alike? These are the questions to which this brief record may perhaps give answer. /

Titian was a man whose youth stretched into the period of ordinary maturity, whose manhood passed beyond the numbered "days of our years," who left the world even before his time at the close of a century of years. He rose

as it were upon the wave of the modern spirit. Born at the moment when the art of Printing was giving a new birth to letters, he grew with the growth of human thought. The spirit of man newly freed was casting off, perhaps too entirely, the fetters of superstition; religious art with its formal fancies was dying, and Literature reviving before Titian had hardly become a man. He went with the foremost men of the world to listen to the fresh teaching of Nature, and became pre-eminently her artist.

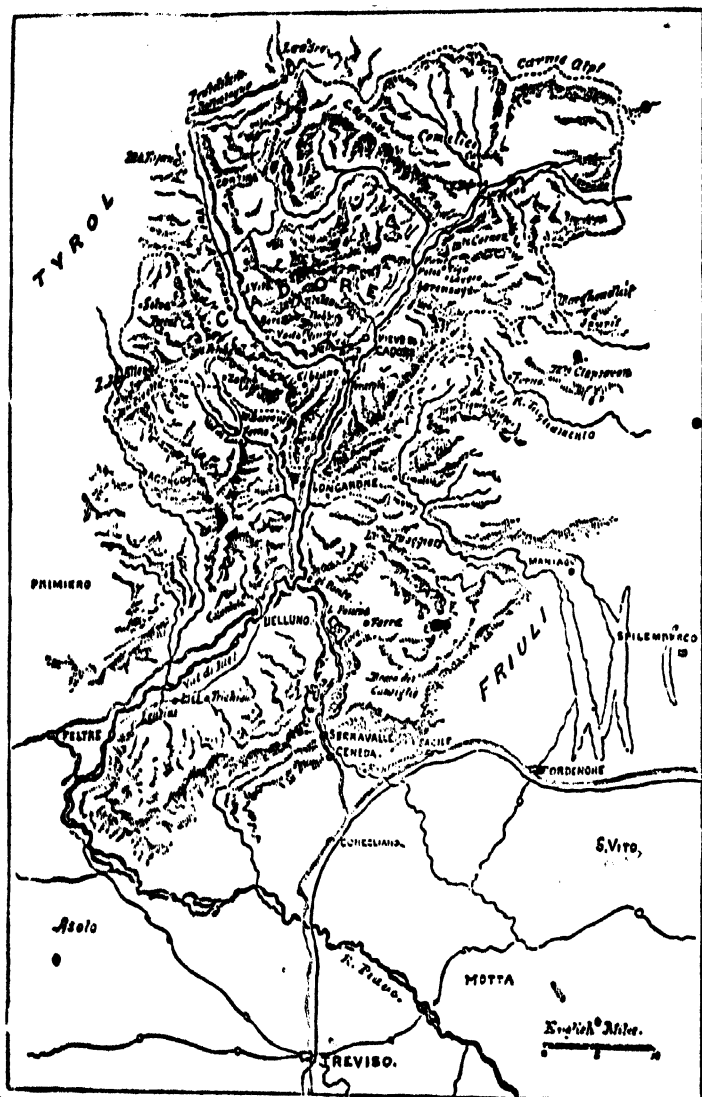
"Tiziano da Cadore." If he won his former title "*Il divino*" in Venice, it is this "*da Cadore*" which is the older and carries us to his own cradle and that of Landscape art. The torrent-bed of the Piave—which rushes down from the Carnic Alps, watering the country of Cadore, three days' journey from the "Queen of Cities," and making its way through the Val di Mel into the Adriatic at Cortellazzo—has been for ages the passage through which the tide of war has ebbed and flowed, bearing now the legions of Old Rome, now the hordes of barbarians, or again the disturbers of the peace of Italy from Germany and France.

Yearly did the artist pass this way; and as we shall often have occasion to allude to these journeys, on which no doubt he always carried his sketch-book and his brush; as moreover his pictures abound with the memories of his home country and the road thither, we shall do well to trace his route. Crossing the lagoons from Venice, the road leads from Mestre through Treviso, where he placed his '*Annunciation*,' famed for the perfection of the Virgin's form and the harmonious landscape; but disfigured by the winged boy, who represents the heavenly messenger.

Passing Conegliano, it goes through Ceneda. Overlook-

ing the town is the Bishop's castle, which might have been for Titian's son. Close by at Serravalle lived his married daughter Lavinia Sarcinelli, and a little way from the town on the Manza hill lay his own favourite villa, commanding a view over all that is beautiful in landscape scenery. It was probably from this hill that he observed Nature most closely and learned to express in his landscapes, in a manner all his own, her "mystery and pathos," the mingling of wood and plain, the lines of hills, and the effects of sky and storm.

A mile from Ceneda the pass is entered at Serravalle, the remains of whose fortifications testify to the purpose for which the old town was built, and recall some features in Titian's works. Here we know he came in 1542 to take instructions for the picture of the 'Virgin with St. Andrew and St. Vincent,' which was not finished for five years, and which now adorns the Duomo. In the depths of the vast beech forest of Coneiglio, which lies to the right of the road, but only seen skirting the lofty hills, it is probable that the painter found that magnificent gloom in which he delighted, and there cultivated his feeling for the mighty contorted forms of trunks and branches with the play of light among them to be seen specially in the lost 'Peter Martyr.' At Capo di Ponte the road passes again over the Piave, which it had left below Conegliano at a point where the stream turns westward to water the lovely Val di Mel, with its cities of Belluno and Feltre about twenty miles apart. With the Bellunese families Titian had much to do, and in the church of San Stefano is an 'Adoration of the Magi' from his hand. The figures are spoiled, but the character of the Titian landscape is untouched. There is the dark blue mountain, with the clouds just lifting at the approach of dawn, and through them the guiding star



# CADORE AND ITS NEIGHBOURHOOD.

*Treviso is fifteen miles north of Venice.*

breaks brightly. The Belluno valley has been despoiled of its Titians from various causes. One remains, 'St. Sebastian and St. Rocco with St. Andrew,' in the sacristy of the church at Mel, a village on the southern slopes which gives the valley its name, a few miles below Belluno. Between this and Belluno lies Titian's mill at Colontola on the stream of the Ardo, the one scene unmistakably identified with his studies. This country too supplies the home features of his landscape. He rejoices in the snug homestead and quaint farmyard in the midst of a smiling valley, with the cloud-capped mountain peak in the distance for contrast. The peculiar style moreover of the farmsteads differing from the ordinary Italian buildings identify his drawings with this neighbourhood. But it is in the mountain forms, such as are seen in the 'Adoration' at Belluno, in the 'Presentation of the Virgin,' in the 'Supper at Emmaus,' that we chiefly recognize his association with Belluno. In mountains he was great, almost the first to appreciate and to render their majesty and mystery. His was not the isolated form rising into the deep blue sky with clouds floating above it, but the jagged peaks soaring fantastically above the dark vapours which roll slowly around the body and the feet, ever giving glimpses of the awful forms which they enshroud. To him "high mountains were a feeling." He was their child. Their terror was his joy, and he reposed in their guardian might. The forms which he chiefly loved are those which rise abruptly from the lower hills, "turreted, sword-bladed ridges," or standing out like impregnable fortresses. This is the character of the genuine dolomites, to which he was usually true, and with which he is specially connected. He loved their vigorous and quaint,

bold, sharp lines. He loved the grand shapes that were imprinted upon his boyish mind.

But we must go back to Capo di Ponte to continue our road to Cadore. A few miles on, at Longarone, the rugged character of the scenery increases. Hence branches westward the valley of Zoldo. The mule-path traverses a sublime gorge until it reaches Forno at a fork of the valley. On the southern branch of this stands the village of Tiziano, while the northern leads into the presence of Sasso di Pelmo. Under the precipices of Pelmo cluster the cottages of Zoppè, which boasts of a Titian altar-piece, one of his few paintings still existing among his native mountains.

Two or three miles above Longarone the true Cadore country is entered. Yet along the savage defile for ten miles the road ascends the right bank of the Piave, foaming and roaring below, and comes out at Perarolo. Here a bridge crosses the Boita, which tumbles headlong down a ravine to the left from the valley of the Ampezzo, guarded by the spectral Antelao, the presiding genius of the Cadore country, on the one hand, and by the craggy Pelmo on the other. Turning northward along the side of Monte Zucco we gain sight of the Castle of Cadore, hundreds of feet above the boiling Piave.

Approaching from the village of Sotto Castello along the old bridle-road from Venice, on the right hand is the house within whose humble walls, as an inscription tells, Tiziano Vecelli began his celebrated life in 1477. It is only a cottage, and as "L'Anonimo," the author of a "Life of Titian," written less than fifty years after the painter's death, describes it, stands in "the place called Arsenale," a "place of small circuit, but prettily laid out. In the centre of the piazza is a fountain of fresh and limpid

water. Noble palaces are in the neighbourhood." This house was identified—as well as the painter's home in Venice—by the abbate Cadorin in 1833.

We have sketched the country familiar to Titian in his many journeys; we must be more minute in describing the scenes among which he spent his boyhood, and which he kept always fresh in his mind for nearly a hundred years. From the slope at the back of the house we may watch the light of the rising or the setting sun upon the fantastic shapes of his own mountain Marmarolo. Farther up the Castle hill we may come into the presence of the great gods of the painter's childhood, holding a mysterious sway over their own country, and learn to comprehend all their influence over him.

By far the most interesting point in the beautiful scenery of Cadore and in its history, after the Castle, is the village of Valle, on the Ampezzo road. Here was fought in Titian's life-time the battle of Cadore, of supreme importance in the history of the Venetian Republic, and the subject of his great battle-piece, the central object of which is the bridge over the Boita. But we should know of what sort were the "men of Cadore" to know what Titian was. They were descendants of independent mountain tribes, subdued by Rome in the early days of the Empire, who felt the benefit of her civilization and suffered by her downfall. Alaric with his Vizigoths, the Huns under "the scourge of God," the Ostrogoths, the Franks, swept at different times through the country, bringing ruin and distress. Then it submitted to Lombard rule, till Charlemagne made it a Countship, and the first Count a Frank, an event which blended together the Lombards and Cadorini, under the common name of Italians. After the



dissolution of the Frank empire at the death of Charlemagne, the men of Cadore were in great peril from the invading Hungarians, and were roused to fortify themselves in those castles, the ruins of which still remain at Bottestagno and Cadore. The tenth century found the Cadorine families enriching themselves by a timber trade with Venice, and the liberties of Cadore rising. The eleventh saw its privileges so consolidated that it became virtually a republic with but slight relations with its Count, who acknowledged the Patriarch of Aquileia as feudal lord. Its affairs were regulated by an annually elected council. In the twelfth century the Patriarch was himself Count of Cadore, but transferred his rights to a nephew, Count of Camino, and the fortunes of Cadore became those of the Caminese family. This first Count bore the name of "Guecello," which in 1321 descended to the Podesta of Cadore, of whose family Tiziano Vecelli came. Many an unhappy contest were the Cadorini drawn into in the feuds between the Counts and the Patriarchs of Aquileia, and often when under the rule of the Patriarchs they had to fight their battles. But their power came to an end. The Republic of Venice had conquered Friuli. The little community had to decide to whom they should render allegiance, whether to the German Emperor or to the great Republic. They held an assembly. They discussed—but at length resolved to go for guidance to the chapel of the Holy Spirit at Valle, two miles away. The procession went, and on returning to the council-hall at Pieve, there arose a universal cry, "Let us go to the good Venetians." So was the choice made by which Titian became a citizen of Venice, and the mountain valley was destined to bring glory to the Queen of Cities in her decline.





SCENE IN THE CADORE COUNTRY.

*From a drawing by Titian, in the Pitti Palace, Florence.*

"Heir of all the ages" of this little community, always mixed up in the world tumults, yet ever preserving a degree of independence,—industrious, thriving in the midst of its misfortunes;—child of a house distinguished beyond its mountain settlement, Tiziano was born in the year 1477. He was the son of Gregorio Vecelli, a distinguished soldier and wise councillor of Cadore, and his wife Lucia. The Vecelli had mostly followed the profession of law or of arms, but Gregorio, having little to leave his children, of whom he had four, may have thought art the more profitable. It must be remembered that Cadore, for all the thrift and energy of its people, was but a poor country, and the character of the race was affected by its condition. It was so barren that the produce of the land was only sufficient for a few months' supply. It was one of the chief duties of the Council to buy and store up in the *fondachi*, and to distribute the corn supplies for the rest of the year. The produce of their forests and mines they floated down the Piave to Venice. The strong-purposed mountaineers descending to the city came in contact there with the culture and commerce of the world. The little Alpine community became one of merchants without losing the virtues of their hardy life.

Titian's early days were peaceful. There is a story of the child painting a Madonna upon a house-wall with the juice of flowers. The fresco is shown in the Casa Sampieri, representing a sitting Madonna with the infant and a boy—angel whose wings have almost disappeared, kneeling. Tradition claims this as the work of the young Titian, and Gilbert suggests in support of it, that the figure of the kneeling boy is that of the painter himself under the in-

structions of his first master Rosso, commending himself to the Divine care before going out into the world. But the authors of the great "Life of Titian," while unwilling to destroy so pretty a story, allow indeed that it is the work of a boy, but say it is of the sixteenth century, the work of one of the Vecelli, it may be, but "certainly not Titian." Nor will they admit that Rosso influenced the style of the great artist at so early an age, even if he had a master at all before he left Cadore.





## CHAPTER II.

EARLY LIFE IN VENICE.—THE PERIOD OF THE 'TRIBUTE MONEY.'

1491 to 1508.

**T**ITIAN was but a child when he was sent to Venice. He left behind him, with his parents, his brother Francesco and his two sisters—Catarina, who was shortly after married at Pieve, and Orsa, whom we shall find hereafter mistress of his household and the guardian of his motherless children. The Venice to which he came had indeed become a centre of Italian culture, but her sun was setting, though amidst the surrounding glory of Art.

Flying from a barbarian yoke, some nobles of Aquileia and the neighbouring towns settled on the cluster of islands at the mouth of the Brenta; and Rivoalto—the modern Venice—rose in 421. From her independent position upon the bosom of the waters she early sent forth her merchants to the utmost known limits of the world. From every distant region they brought back goods in exchange for those which they carried out, and the manufacturers at home soon learned to rival the foreign producers. Thus her dyes, her glass, her silks, velvets, and lace became renowned. Abstaining from territory in the peninsula, she was content with a naval glory and eastward settle-

ments. Before Genoa or Pisa had entered upon commercial pursuits, she had carried on an extensive trade in the Greek and Saracen cities of the Levant. The crusades added to her wealth and grandeur. But her splendour dates from the time in which Doge Enrico Dandolo fitted out a hundred galleys in a hundred days to help in the taking of Constantinople in 1204. Three-eighths of the Eastern city fell to her lot, and her venerable Doge took the title of Despot of Romania. When, her power in the East declining, the republic began to extend it over the Italian continent, she gradually obtained a supreme position.

For years the riches of Art had been imported from the East to Venice; though her nobles, busied in pushing forward her wealth and renown, had neglected to encourage its highest forms at home. When, however, the period of conquest was over, when her trade monopolies were destroyed, then strangers found their way to Venice, and painting received a mighty impulse. This was early in the fifteenth century. From the beginning of the fourteenth the principal buildings had been decorated with feeble frescos, and with such the Hall of Great Council, finished in 1367, was adorned; and the portraits of contemporary Doges, deemed of the highest importance, were entrusted to men of inferior skill and education.

About 1400, when these frescos had to be renewed, Venice, having no artists of her own, had to entrust the work to Gentile da Fabriano and Vittore Pisano, under whom arose the school of Murano, which was all-powerful in Venice until the Bellini—Gentile and Giovanni—produced an entire revolution in the sixteenth century. Their immediate predecessors had indeed softened the

stiffness and gaudy colouring of Byzantine art, but were indifferent to the laws of proportion and form, and to the rules of perspective. The style of the Bellini was realistic: every line, every variation in the face was reproduced, while the gilded or artificial backgrounds were exchanged for those which were nearer to nature.

When the new system of painting in oils, which had already superseded the old process of tempera in the Florentine school, was introduced into Venice, then the colours assumed a character which rivalled the celebrated Venetian dyes. The buildings, the waters, the mountain-fringed plains, the coasts of the Adriatic provided backgrounds rich in colour and variety for the Bellini, Carpaccio, and the painters from the neighbouring mainland who now came into Venice. They were men from Brescia and Bergamo, or from the Friulian mountains, bringing with them their own landscape forms, never forgetting the inspiration of their native scenery, but gathering a fresh one from the colour and the splendour of the sovereign city. What a change for the boy from Cadore to the City lying upon the seas, from all that was majestic in nature to all that was softly gorgeous in art—from the peasantry, stern and full of purpose, to the luxurious and pleasure-loving citizens!

The fact that Titian was entrusted to his uncle's care in Venice, and that he was given over to the hands of an art-teacher is all that is known for certain, the rest is conjecture. Sebastiano Zuccato, a mosaicist and no doubt a painter of note, is spoken of as his first teacher, but nothing is known of Zuccato.

Examples of Titian's early style show that he was a careful draughtsman, yet we are told of his leaving Gentile



Bellini, after his probation with Zuccato, because the master disapproved of his hasty and bold method, and warned him of failure if he persisted.

With Giovanni Bellini's workshop he was not more satisfied, and it is said that he became a partner with Giorgione. But we cannot believe that these were his masters to the exclusion of others equally illustrious, for his style is at no period absolutely that of the one or the other. If we cannot trace the steps by which he acquired a noble position in the early part of the sixteenth century, we must be satisfied with knowing that the period of his education was that of the Bellinis, Carpaccio, Antonello, Palma, and Giorgione, that he had the last two as companions in study, the others as models for imitation.

A fresco of 'Hercules' on the land side of the Morosini palace is said to be one of Titian's earliest works. The Venetians were fond of such ornaments for their houses, and younger painters, whose means were small, were glad to undertake the work. As a youth, he was a painter of Madonnas, in which he exhibited the devout feeling of the old Venetian school.

He may have visited Cadore and there painted the portraits of Gregorio and Lucia Vecelli, which are lost, and the doubtful 'Madonna' for the Genova family at Pieve, but we must look elsewhere for the works of his youth. Venice claims many of these, but even the best are doubtful.

The 'Virgin and Child' at the Belvedere in Vienna is the truest specimen of his early style, marked by a certain originality in the tenderness of expression of the Virgin. She holds a covering round the waist of the Child as He stands on a stone parapet, gracefully laying His hands on the mother's fingers. There is a reminiscence of one of

his homeward visits in the charming landscape. But there are traces of the traditions of his pupil life—of the influence of the Bellini and Palma. In the foreground is a soldier after the manner of Giorgione. The effect of the light and shadow upon the curtain behind, which partially intercepts the landscape, is young Titian's own. Even thus early he cannot conceal his individuality; and while there is a tendency to derive something from each source of influence, he purified it by comparison with nature.

It is easy to trace the growth of Titian's power in religious compositions, though difficult to decide the date of each picture. Its progress is marked by the production of the 'Madonna and two Saints,' likewise in the Belvedere, which must have been years after that of the 'Virgin and Child,' by the 'Man of Sorrows,' and by the 'Christ carrying His Cross,' both at Venice.

In the 'Man of Sorrows,' in the Scuola di San Rocco, the treatment is original. It is a portrayal of the perfection of resignation, and is to be commended for the finish and minuteness of detail.

For the brethren of San Rocco he also composed the second picture mentioned above, which attracted alike admiration and worship, and was a source of wealth to the community by the miracles which it performed. It has been assigned to Giorgione, and certainly displays the touch of an artist not inferior to him. The want of proportion in the head of the Christ is due to the inexperience of the eager artist.

But his varied power is shown in producing other pictures of different styles at the same time. In the 'Two Maidens at a Fountain' of the Borghese Palace at Rome, and the 'Altar Piece of the Bishop of Paphos' at Antwerp

he is Palmesque. The former picture marks a period in the growth of Venetian art and reveals Titian as familiar alike with the Greek ideal and with nature. Here again we have the scenery of the Venetian provinces. His native Cadore had not yet given the impress on his mind so clearly seen hereafter. In 'Artless and Sated Love' are the typical faces, the fashion of the hair and dress, the mould of form which rule in Palma's 'Violante' at Vienna, and in the 'Bella di Tiziano' in the Sciarra palace. Hence the source of the story of Titian's love for Palma's daughter, and the tendency to confound the works of the two painters.

The close of the fifteenth century finds the artist in some relations with men who played a part in that memorable period. It was one in which the nations of Europe, overstepping their old limits, seemed to bring their forces into a common theatre for the display of their political combinations. The most profligate maxims of state policy were openly avowed, and Italy was the great field for intrigue. The principal States of Italy were the republics of Venice and Florence, the duchy of Milan, the Papal see, and the kingdom of Naples. Venice was the most formidable of these powers from her wealth and her powerful navy, "*una Italum regina*." Lodovico Sforza was at the head of the government in Milan. The Medici ruled in Florence. The Papal chair was filled by the notorious Alexander Borgia. Ferdinand was king of Naples when Sforza invited Charles VIII. from France to begin the confusion of Italy. Venice seemed to offer the most eligible position for the deliberation of the envoys of the different European Powers, who could not look on uninterested. Here in 1495 was signed that treaty which exhibits the first great combination of princes for mutual defence. The power of Venice



LA BELLA DI TIZIANO.

*From the painting by Titian, in the Sciarra Palace, Rome.*



attracted suitors, but her relations were conducted in the spirit of a trading population. A few years after joining a league against France, she is warring side by side with her against the Turks; extending her sway in Italy, but losing her power in the East.

With the greatest of the schemers and the most unscrupulous of the actors Titian had to do. Tradition mentions him amongst the eminent men whom Sforza drew to his Court, and in a picture which Charles I. once possessed are portraits of the two notorious Borgias, Alexander VI. and Caesar, probably taken at the time when the ex-cardinal and son of a pope, married to a French princess, was engaged in courting the alliance of Venice for the promotion of his own ambitious schemes. Meanwhile, after two defeats of the Venetians at sea, they joined with the Pope and the King of Hungary in another crusade against the Moslems, and Jacopo da Pesaro, a prelate of the noble and powerful Pesari family of Venice, was appointed to the command of the papal galleys. He is known by the name of "Baffo," from the position which he afterwards obtained as Bishop of Paphos in Cyprus, in which character he appears in the great Frari altar-piece at Venice. But it is probably at the period of his naval appointment that Titian's likeness of him in the act of adoration of St. Peter is to be attributed. It adorned a room in Whitehall in the time of Charles I., and after many vicissitudes, at length found a home in Antwerp half a century ago. "Baffo" is kneeling to receive the Apostle's blessing, in the dress of a Dominican. He holds the Book of the Gospels in his hand while the Pope commends him to St. Peter. In the distance are the galleys riding at anchor. The portrait of Pesaro in his prime is from life. It is the face of the Frari altar-piece,

dignified and determined. That of Alexander is so life-like in execution that it is difficult to believe it was taken from a portrait. The carefully studied attitudes remind us of an older school, but the predominating character is Palmetesque. The details of the throne and the imitation of bas-relief ornaments exhibit Titian as an admirer of the antique, but are suggestive of an education as yet incomplete. He is only revealing a latent power, which is to be shown in its fulness hereafter.

Titian comes into direct competition with Giorgione, however, at this early time, and with advantage. The Fondaco de' Tedeschi, a Government building which was the resort of foreign merchants on the Grand Canal and near the Rialto, was destroyed and a new building erected, upon the external decoration of which Giorgione, Morto da Feltre, and Titian were employed in 1507-8. It contained two Halls, in one of which, the Sala della Pitture, of vast proportions, a collection of frescos and masterpieces of sixteenth-century artists was formed. Here hung 'the Redeemer' doubtfully assigned to Titian, and now in the Evangelical Church; together with works of Palma, Tintoretto, Paolo Veronese, and other artists.

The State, however, entrusted the decoration of the Fondaco to Giorgione, who shared the work with Titian, at this time his assistant. Titian's principal work, above the southern gateway, was a fresco of 'Judith' or 'Justitia' (for it is uncertain which), waving a sword in her right hand, with her left foot on a lifeless head, whilst a soldier in armour grasps the head and looks up into her face, together with other groups and figures, fragments of which are still visible. Zanetti says of these decorations that Giorgione exhibited an "original spirit" and a "light to

guide posterity." Titian, at first copying Giorgione, soon surpassed him, and showed such a skill in his treatment of flesh that the "blood seemed to mantle" in it. Some writers say that Giorgione never forgave Titian's superiority; others describe his delight at the success of a friend.

During this period, eminent members of the Vecelli family had come to Venice, and no doubt helped to further Titian's interests. He too must have revisited his Alpine home, and on returning from one of these visits brought back to the city his brother Francesco, a boy of twelve, to study drawing.

But events were occurring at Cadore, events interesting to him, events that hold a curious place in his art-life, and in which his kinsmen the Vecelli are prominent figures. We have come to a time in which Venice had to struggle for existence against France, Spain, Germany, and Italy; and in which the Cadore dependency had to bear the full force of the blows which the German Emperor Maximilian aimed at the Republic. Of old the Emperors had been crowned in Rome, and Venetian passes lay between him and the Imperial City. Bold and enterprising, he had made a name in Europe, and his picturesque figure, in his "little old green coat and cap with a great green hat over it," was familiar to the Tyrolese. He called upon Venice to let him pass, and when she refused, he resolved to make his way with the sword. Cadore was the first bar to his progress. He took his place in its commanding castle, depending for supplies on the Ampezzo valley. The Cadorini formed a committee—of which two Vecellis, one a cousin of Titian, were prominent members—to unite with the powers at Venice for the safety of the community.

D'Alviano, a first-rate soldier, who had won a reputa-

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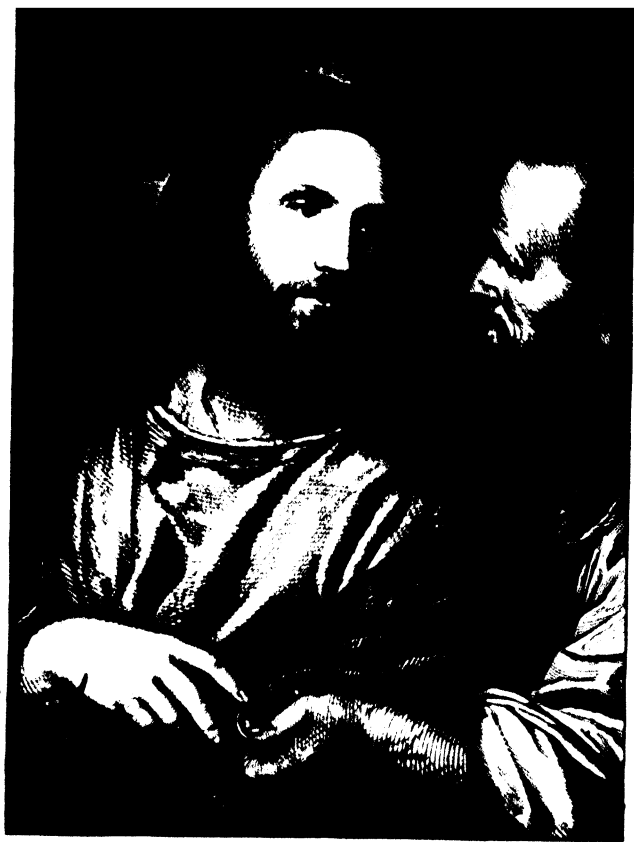
tion in the Neapolitan wars, was sent to attack from the Belluno valley; Cornaro, brother of the Queen of Cyprus, was associated with him as "Proveditore," and the General Savorgnano advanced from Friuli to Lorenzago on the Piave, ten miles above Cadore. He also hemmed in the Germans by occupying Tre Ponti and Pelos. The two Vecelli, Andrea and Tiziano, urged D'Alviano to cut off the Emperor's supplies by moving up the Val di Zoldo. D'Alviano and Cornaro agreed, and the Vecelli were despatched to Lorenzago to concert a combined movement with Savorgnano. D'Alviano, with 4,000 troops and a detachment of the celebrated Stradiot horse, made his way up the defile to Forno, crossed the Boita bridge, which we have prominently mentioned above, surprised the German garrison at Vennas, and took up a strong position at Valle, about two miles from Cadore. The flames from a house which the Stradiots had set fire to brought out the Germans from the castle, in the hope of surprising the Venetian general; but he was ready for them with his men in line before Valle, himself mounted on a horse. He had sent forward a Captain Gambarà to lie in ambush at Nebbiu on the slope of Antelao; another force 800 strong, under Ranieri, to form his right on towards Cadore. The Germans advanced between to engage the centre, when these troops swept down upon them from the right and left, and drove them in heaps over the low walls which intersected the fields. No quarter was given. Those who did not die upon the field fell into the hands of the ranging Stradiots. A few only reached their native Tyrol. Savorgnano was not on the field till the battle was over. In Titian's picture is introduced the form of a girl struggling for life—one, perhaps, of those who were found among the

slain. D'Alviano took the castle, fired Cadore, and returned to enjoy a public triumph in Venice. The old war-spirit of the Vecelli roused once more, diverted Francesco from the pursuit of art. He joined the army of the Republic, and left Titian to his Madonnas. We may see them, the 'Virgin with the Cherubs,' and again with 'St. Stephen, St. Jerome, and St. George,' at Vienna; another, with 'St. Stephen, St. Ambrose, and St. Maurice,' at the Louvre; and still farther on in the painter's career, the 'Virgin with the Roses,' in Florence at the Uffizi, and the 'Madonna with St. Bridget,' in Madrid; together with a charming picture equal to these at Burleigh House, the seat of the Marquis of Exeter. We may trace in all these a disposition to throw off the traditions of Greek sculpture and to produce substance rather than mere form, colouring and texture in dress rather than drapery. Yet the influence of Dürer is visible. He visited Venice in 1506, and though taunted with being an engraver and ignorant of colour, the perfect finish of his works held back Palma and Titian from a tendency to the opposite extreme. Titian, however, painted from no pointed outlines. His figures were put in with the brush dipped in a brown solution, and then altered and perfected as his thought changed. The state of the backs of some of his pictures at the present day has revealed this.

In the Madonnas of this period to which we have alluded, we are astonished at the rapid change which is coming upon Venetian art, from the formal to the natural. There is all the influence of Palma shown in the treatment of the subjects, with greater solidity of colouring, a more perfect combination of tints, and mastery of the effects of light and shade. In the 'St. Bridget' of Madrid there is again the face of Palma's *Violante*; but Titian is acquiring

a dignity, a grace, and a fresh natural style of colouring peculiarly his own. The face of the male figure, St. Hulfus, in this picture is probably a portrait, for thus it was the habit of people to hand their features down to the admiration of their descendants. Portraiture, however, in the form of the bust still prevailed. Giovanni Bellini in Venice had the privilege of painting the living Doges, whose likenesses from very early times, as we mentioned before, were esteemed of the highest value by the Venetians; but there is a copy in the Vatican of an old Doge, Marcello, by Bellini's pupil Titian, who afterwards succeeded to his office, which is an embodiment of his matchless skill. There is another too in the possession of Count Barbarigo at Padua, sold after Titian's death to a member of the family, which had hung for years in his father's house and was a copy of an earlier portrait of the Doge Marco Barbarigo.

We have traced the painter's progress up to a period which marks his reputation, the period of 'The Tribute Money,' now at Dresden, formerly in the possession of the Duke of Ferrara. A story is told of the origin of the picture, which, if true, confirms what is certainly true, the influence of Dürer upon Venetian artists. The story runs that some Germans who visited Titian's studio spoke in disparagement of Venetian art in comparison with Dürer's perfection, and that Titian replied with a smile that had he thought finish was the end and aim of art, he too would have fallen into Dürer's excesses. Experience, however, had taught him to prefer a bold to a narrow path; and that he would show how the most minute detail could be exhibited without sacrifice of breadth, and so produced 'The Tribute Money,' a picture which has commanded the



THE TRIBUTE MONEY.

*From the picture by Titian, in the Dresden Gallery*



admiration of nearly four centuries for the unequalled power which the artist shows of imitating nature and of treating detail. The "godlike beauty" and calm majesty of the Christ, as His lips seem to be parting with the question "Whose is this image and superscription?" while the fingers point gracefully to the coin in the rough hand of his cunning tempter,—the low satisfaction on the face of the Pharisee in the thought that he had outwitted the "Master," are perfect both in conception and representation.

The head of Christ is, as Vasari says, "stupendous and miraculous," and we may fancy almost that a breath will disturb the light, separate hairs in the profusion of locks that fall down upon the shoulders. Nowhere else is so perfect a contrast worked out as in these two figures. The one exhibits in delicacy of feature, in the softness and fairness of the flesh, in the conscious sublimity of expression, of attitude, and movement, a Being elevated beyond human life and thought, confessed a God—the other a sharp and cunning profile, a rough, weather-beaten surface, an animal vigour, and that coarse delight of a debased nature when it thinks to have foiled a higher. In this, the most perfect picture from the easel of Titian, he snatches what he desires from Palma and refuses the palm to Dürer. He will be *himself*, he will surpass all, and yet recognize all who have helped to make him what he is.





### CHAPTER III.

THE PERIOD OF THE 'ASSUNTA.'

1509 TO 1520.

**W**HILE all this work was going on, the painter must often have been tempted to turn his thoughts to the fate of his family up in the mountains, or of his brother Francesco in the service of Venice. The peace for which Maximilian asked after his defeat in the spring of 1508, was but a short one. In December of the same year he joined the league of Cambrai with the Pope, Spain, and France and the Italian princes to deprive Venice of the vast influence which former successes and the favourable turn of events had given her in Italy. Again D'Alviano takes the head of the army, but on his defeat at Ghiaradda, the most valuable possessions of the Republic fell into the hands of her enemies. Among the mountains lay the scene of Maximilian's part in the conflict. Cadore was the object of unceasing attack, and as often saved by the bravery of the people, till at last the castle was captured, sacked, and burnt; but the Cadorini were unconquered, though reduced to the most miserable condition, for every village had perished in flames, and the inhabitants by the sword. Nor was it till 1512 that the

peace concluded between the Emperor and Venice enabled the mountaineers to begin the rebuilding of their villages and the repair of their own losses. When the league of Cambrai was broken up and the arms of her foes were turned against each other, Venice recovered a great part of what she had lost, but the campaign was fatal to her artists. The insecurity of the provinces drove their painters into the city, which narrowed the field of profit for all. Pellegrino, Pordenone, and Morto came to Venice; Sebastiano del Piombo withdrew to Rome, Titian to Padua. Since the beginning of the fifteenth century this city, renowned for her art school of painting, as well as for her university and museums, had been subject to Venice, though she was taken and recovered in the wars to which we have alluded. Her own masters, however, abandoned her, and she had to supply her collections from abroad. When Titian came to her he took up again the work of fresco-painting, in company with Campagnola, a man whose name is first known in this connection with Titian. On the back of one of this artist's sketches is a note to the effect that in 1511 he painted fresco with Titian in the Scuola del Carmine, and that they entered the Scuola of Padua together on the 24th of September in the same year.

Visitors to Padua are familiar with the palace which Cornaro built, and which Titian helped to decorate, though what he did does not survive. He seems to have left the work at the Carmine to his assistant Campagnola, and not have increased his own reputation thereby. In the Scuola del Santo too, there are signs of weariness in the performance of uncongenial work, though the composition of the designs is vigorous. Had they been carried out on his canvas the effect would have been different; but the magic



with which Sir Joshua Reynolds declares Titian capable of investing the most familiar subjects is wanting here. He must either have left everything to his assistants or disliked fresco painting. Returning to Venice, accompanied by Campagnola, after stopping at Vicenza, where he executed a fresco, 'The Judgment of Solomon,' which was lost, he settled down to his own work. His return coincides with the truce of 1512, which brought peace to his native home.

To the rescue of his country from the dangers of the league of Cambrai and to the devout thankfulness for the recovery of Padua, we owe the 'St. Mark' of the Salute, which he executed for the Canons of San Spirito in Isola, and which bears marks of the influence of Giorgione so strongly that it might be taken for his work. His introduction of the antique in the chair upon which St. Mark sits, himself in imperial greatness, is in striking contrast with the realistic figures of the Saints Sebastian and Roch in the foreground, who symbolize the evils which had been overcome, of war and pestilence, for the plague had carried off 20,000 people in Venice in 1510. St. Cosmo and St. Damian stand conversing on the left. There is nothing omitted which can add to the picturesqueness, either in the natural arrangement of the drapery, or in the effects of floods of light and broad expanse of shadow, in the variety of movements which distinguish the two Saints, and in the mellowness of tone and polish of surface, producing a picture recalling the richness of Giorgione and the tenderness of Palma, yet showing signs of a perfection which raised the author above them both.

The position of the artist was improving, and the Venetian world was being educated to higher apprecia-

tion of the beautiful in art as well as in literature. The Aldine Press was rapidly circulating editions of the old Greek and Roman classics as well as modern works of every description. Aldus was giving a literature to Venice. He founded the Aldine Academy and collected together the literary men of the age, Venetians and foreigners,—Bembo and Navagero, and Erasmus. The members of the Academy could not but be in relation with the contemporary artists, and it is certain that when Bembo became secretary to Leo X. he offered Titian service under the Pope, which was declined. He preferred that of the Doge and the Signori. He petitioned the Council of Ten in May, 1513, "having studied painting from childhood upward, and desirous of fame rather than profit," to employ him in painting a battle-piece for the Council Hall, and asking for the first vacant broker's patent in the Fondaco on the same conditions as Bellini and Carpaccio. It was granted, and he became the rival of the acknowledged chief of Venetian painters and superintendent of the Government works.

He was allowed to set up a workshop on the Grand Canal at San Samuele. The site is not known, but there he lived for many years. He began his work in the Hall, but meanwhile the decree granting his right to the next patent was revoked, and he was to wait his turn. He petitioned again, and was promised that which must soon be vacant by Giovanni's death. But the completion of the work in the Hall was delayed by the quarrels of the two great masters, and at last all the artists were dismissed and an arrangement entered into with Titian, who found himself, at the close of 1516, after Bellini's death, in possession of all his privileges. Foreign merchants could only trade through brokers appointed by the State. The office was a valu-

able one to those who held it, and farmed it, as did Bellini and now Titian. It produced a good annuity with freedom from taxation, in return for the likeness of the reigning Doge at a fixed price. It was, however, revocable at will, but this did not move Titian for years to complete pictures for the vacant places in the Hall, though he was fairly regular with the portraits of the Doges.

Meanwhile as he succeeded to the position of Giovanni Bellini in Venice, so he did at the Court of Alfonso d'Este at Ferrara, whose Duchess was the famed Lucretia Borgia. Alfonso, desirous of collecting in his studio the productions of the great artists of his time, spared no efforts to induce or threaten Raphael at Rome and Titian at Venice to contribute. He had before invited Bellini to paint a 'Bacchanal,' the one now at Alnwick, interesting because the background is put in by Titian from Cadore sketches. The date of his first journey to Ferrara is early in 1516, but that of his first association with the Court is unknown. Numerous pictures, and among them the 'Tribute Money' and the portrait of Alfonso, were done at times of which the record is uncertain. He professes to be, "body and soul," given to the Duke in the early part of 1517, and submits to his rude orders, without, however, satisfying his wishes. There are no records of his having painted the celebrated wife of the Duke, the virtues of whose later life were a theme for poets' praise. It is strange if he did not, but all we know is from later engravings of what purported to be original pictures, which may have been portraits of Lucretia Borgia. The portrait of Alfonso, an evidence of the artist's remarkable dexterity and power, still exists at Madrid. Besides portraits, however, Titian executed religious and mythological subjects for the Duke, the earliest of

which, 'The Worship of Venus,' is now in the Museum of the Spanish capital. Two lovely nymphs are at the foot of a marble statue of Aphrodite, offering gifts to the goddess. Swarms of winged Cupids are scrambling up and down the orchard trees and plundering the sacred apples, while they hang their bows and quivers on the boughs. They are the offspring of nymphs, full of lusty life, dancing, running, pelting each other with the fruit, rolling on the soft sward, fighting and embracing each other in turn, hunting a hare which has been eating the apples under the trees, laughing and tumbling over each other in their zeal to catch the animal for an offering to Venus. They are "playing with love that is dawning," vanishing, coming back again as we look. There is a dam in the middle distance, and a background of foliage and sunlit meadow, while far away the favourite mountain form completes the picture.

But before this fine painting was produced there were many others, and among them the portrait of Ariosto, between whom and Titian there was an intimate acquaintance, though there is no proof of their dependence upon each other for inspiration, as stories tell. The artist took at least two portraits of the poet; one a drawing for a woodcut for the last author's edition of the "*Orlando Furioso*," the other a painting of uncertain history. There were in the middle of the seventeenth century, however, two paintings assigned to Titian, one of which Ridolfi describes, and which answers to that in the National Gallery, the other that now in Lord Darnley's possession at Cobham Hall. They differ from each other. The latter is the likeness acknowledged in Italy, the finest creation of this period of Titian's life, representing a man dignified and serene—a portrait of Ariosto, conveying at the same time an ideal poet.\* The former is

attractive, but somewhat sensual in expression, and upon close inspection suggesting another hand than Titian's. Yet the same face at different times and on different persons produces a variety of impressions. His later portrait resembles the Furioso woodcut, which is the profile of a shrewd and penetrating man towards the decline of life. Whether or not Ariosto recognized the poetry of Titian's nature is a matter of indifference. It breathes in every landscape, and will not be hidden under any form. Hence was born at this time the idyll of the 'Three Ages,' painted for a gentleman of Faenza, and now in the Ellesmere Collection. A shepherd-lover beneath a tree obeying the innocent teaching of a maiden, who places his fingers on the reed-pipe—two children in the middle distance sleeping by the side of a stump while Cupid gently steps over them; in the repose of the distance an old man is dreaming over a pair of skulls upon the ground, while, far behind, a shepherd tends his flock upon a hill-bounded plain. It cannot be denied that the hand of Giorgione is here, but it is the voice of Titian that sings the touching strain.

The National Gallery offers us two revelations of the artist's religious feeling, though he was not a religious painter, 'The Riposo' and the 'Noli me Tangere.' In one of the "bosky shades" of the Ceneda scenery, of which we have before spoken, St. Catharine is gazing in rapture upon the infant Saviour, resting in the lap of the Virgin, who is receiving an offering of flowers from the little Baptist. A gleam of light breaks through the sunset gloom upon the hills which border the wide-sweeping plain, touches a far-off peak, and plays amidst the deep shadows upon the slopes. From the borders of the lake towards which the lines undulate the lowing of the cattle and the tinkle of the





THE ASSUMPTION OF THE VIRGIN





sheep-bell seem to be falling upon the ears of the reposing group. It is a scene full of pathos and beauty.

The second of the pictures is "like a leaf out of Titian's journal" on which he has recorded the soft evensong of Nature. In the far distance is a line of hills whose feet are bathed by the waters of the bay, which mingle with the dark blue sky; the shadows are falling upon the middle slopes where the cattle graze. There is a clump of farm-buildings upon a hill to the right. A young tree rises out from a grassy mound over which the darkening bushes spread, and throws out his boughs and leaves in distinct outline upon the sky. At the foot of a mound in the foreground two figures are thrown upon the landscape. The Magdalen has turned from her weeping, and dragged herself upon her knees towards the "Master" at the soft whisper of her name. She raises her face with a longing and astonished gaze, she puts forth her right hand to touch the form, her left resting upon the ointment-box, but He draws back from her, gathering to Him His mantle, yet looking down upon her with a face of striking beauty, upon which compassion, love, and tender refusal are blended.

But these works only exhausted, as it were, the spare power which he was employing upon the 'Assunta,' an achievement which placed him at the head of Venetian artists. He was employed to paint it for the high altar of Santa Maria de' Frari in Venice, and when after two years' labour it was raised to its place, the church was filled with an admiring crowd. Seen as it is now in the Academy, in a light and a place for which it was not intended, the consummate art which Titian applied to carry the eye up from the prominent group of the Apostles

around the tomb of the Virgin, first to her figure in mid air borne by angel-supported clouds, and higher still to the centre of light around the brow of the Eternal, is unappreciated. The wonderful effects too which would only suggest themselves to the eye of cultivated genius, of the different atmospheres encircling the three stages which the picture comprehends, are partially lost. All the seeming defects in drawing would be invisible in the gloom about the Friar altar, to which the painting was tempered down, and there would be room for no feeling but that of amazement at the marvellous conception. We should see nothing but the group upon the ground, moving with every impulse and inspired with every sensation that the scene creates, the choirs of angels, calling to mind in form, but that alone, the Cupids in the gardens of Venus, but here inflamed with a celestial love, turning their faces upwards to the Father. He is seen just leaving the high vault of Heaven to welcome the ascending form, and granting the eager petition of an approaching seraph, ready to place the crown of life upon the maiden-mother's brow.

Every figure is taking a part in the scene, every face reflects the glory of the Eternal. It would seem as if here the Nature-taught soul of the painter had received inspiration from a power beyond even Nature herself, and had brought every device both of colouring and of skill to produce this magic effect.





## CHAPTER IV.

### PERIOD OF 'THE ENTOMBMENT.'

1520 to 1523.

**T**O the time to which we have now come we must assign the 'Annunciation' of which we spoke when we touched at Treviso on the journey to Cadore, and this incidentally suggests the painter's journeyings, though his increasing fame keeps us in Venice. The trumpet-note which was sounding on all sides roused up the Signoria to the fact, that the man whose work was called for from every quarter was their own painter, but that his duty in the Great Council Hall had been standing still for years. They threatened to have it finished by other hands at his expense. Still he was unmoved. Alfonso of Ferrara too at the same time writes to his agent in Venice that he thought "Titian the painter would some day finish our picture; but he seems to take no account of us whatever." The picture, however, is at last in hand and taken by the artist to be finished at its destination, according to his wont. It is in all probability the celebrated 'Bacchanal' now in Madrid. The subject which was suggested by the Duke himself, was the offspring of the new taste which the productions of the Aldine Press had helped to create.

Bacchus is not here, but the "joy of the god" is flowing in streams and filling vessels of classic shape. His power rouses the jovial dance or the care-dispelling song, brings dreams of love, or "steeps the senses in forgetfulness." So the ship is carrying away ever the waters, in the far distance, the galley of Theseus, while Ariadne slumbers on the sward unconscious alike of her desertion and the merry revelling around her, one hand still grasping the vessel which contained the sorrow-soothing draught. Yet one figure must needs be mentioned, a face and form so often spoken of and immortalized by Palma and Titian, whether recalling one dear to both or only a revelation to each of the perfection of youthful loveliness. It is Violante we see again in that Bacchante of the great group, enervated by the presence of the wine-god, one quivering hand stretched out with a glass, while she rests on the elbow of the other arm, and invites a companion to sing the song before her—

"Chi boit et ne reboit ne gais qua boir soit."

It is a dream of the realm of Bacchus, but the still country life is going on, despite the revels; the overshadowing foliage spreads out and the light breaks through it, the rustic and his dog repose at a distance, while a memory of Cadore hovers over the hill-line which skirts the waters beyond.

After the visit of the painter to Ferrara with this picture the Duke's manner, towards him seems to have changed. A more friendly relation exists. Titian is asked in concert with Tebaldi, the Duke's agent at Venice, to execute several small commissions for the Duke. He helps him with designs and assistants to found a maiolica manufactory



LA DONNA. THE DUCHESS OF URBINO?

*From the painting by Titian, in the Pitti Palace, Florence.*



at Ferrara, and paints from a Bellini sketch, a picture of a "gabelle," a "strange animal," of which the Duke had heard. Again he is invited to Ferrara, and leaves on his departure many promises behind him.

His position and proceedings at this time are amusing. He has orders for an altar-piece at Ancona, and for another from the papal legate at Brescia. He begins both at the same time. A grand figure of St. Sebastian for the legate was finished—the best thing that he did at that period in his own opinion, which was generally confirmed, as the numerous replicas testify. Tebaldi hears of it and is forced to acknowledge the justice of the general feeling. He wants it for his master, and taunts Titian with preferring this work for the priests. Titian replies that he "would coin base money for the Duke," bids the secretary keep the secret, and accepts an offer for the picture, intending to do another for "the priests." However, both Alfonso and the painter regret their temporary dishonesty, and the matter comes to nothing. Still the Duke is impatient for his promised 'Bacchus and Ariadne,' for which he has supplied canvas and frame. Meanwhile the Government is waiting for the battle-piece in the Hall, and the Pesaro, whose portrait he had painted long ago, had partly paid him for an altar-piece; but Titian breaks away from all, and goes off to the hills to paint the front of the Scuola at Conegliano. This was in 1521, the year in which he had to paint the first of his Doges, for Lorodano was dead and Antonio Grimani was in his place. Before 1523 he had painted three pictures of him, an old man—for he was eighty-seven when he became Doge—who had made a merchant's fortune in his youth, had been beaten by the Turks at sea, and cursed in the streets of Venice as the "ruin of Christianity."

who had been brought home in fetters, and barely escaping death at the hands of the mob, had been consigned to prison, had escaped, lived in Rome with his son, a cardinal, and had gained a pardon by reconciling his country to the Pope after the league of Cambrai. Here was a picture after Titian's own heart, a story to tell in his own language, to be read upon a face as a history upon the rocks.

But in touching upon these portraits we have forgotten that at the end of the year in which Titian had rushed off to Conegliano, Alfonso invited him to Ferrara to bring his promised picture and finish it there. Tebaldi used all his efforts without effect. He went elsewhere in January of the next year; "irregular living," according to Tebaldi, had brought on a fever. He managed by a series of promises, which he never intended to keep, to put off his visit to Ferrara from month to month, spending his time in work for the Duke and for the Signoria. It was the fear of losing his post in Venice which probably accounts for his procrastination. Meanwhile, the Brescian altar-piece was delivered in 1522, and in January of the next year he set out, sending his baggage and servants by water, and himself visiting Federico Gonzaga, nephew of Alfonso and Marquis of Mantua, who had long wanted him at his Court, and ever after this visit treated him with much honour. He carried to Mantua an introduction which describes him as "most excellent in art, but modest and gentle withal," and left that city for Ferrara with a letter from Gonzaga requesting that the Duke would send him back again when his service was completed, and so do him "a singular pleasure."

Now he had to finish probably the painting of the Duke





SAINT SEBASTIAN. BY TITIAN.

*In the Vatican, Rome.*



with Laura Dianti, his second wife, for Lucretia was dead when Titian took the Venus-worship home. Moreover, he was kept to work at the 'Bacchus and Ariadne,' which is now in our National Gallery, a classical study, a faithful realisation of the dream of Catullus, a copy of whose poems the painter had inscribed with his name in his own handwriting. It is a picture which all may see and no one can forget.

One word about the Laura in the Duke's picture; it has borne the name of 'Titian and his Mistress.' The girl at her toilet at the Louvre is said to be Laura d'Este, and the man holding the mirror, Alfonso, for the features are like those of his portrait at Madrid. Laura Dianti was a citizen's daughter, beautiful, simple, and chaste. It is as such she appears, not as a Duke's mistress. The painting, which conveys an idea of the greatness of his art, certainly carries none of his own figure, nor is there any ground for believing that the several faces which have been accepted as those of his mistresses are more than ideal. It is true that he delights in representing the forms of women, and that Rubens professes to have copied pictures of Venetian courtesans after Titian; but we must remember the morality of the Venetians, and the classic taste which was rapidly increasing, and which it was unlikely that a man of Titian's love for beauty and colour would be reluctant to gratify. We may believe, therefore, that this was the age of his 'Flora' at the Uffizi, of the 'Venus' of Darmstadt, of which there are several in England, and of the 'Venus Anadyomene' of the Ellesmere Gallery, in which the old conception of the Greek mind is produced in the form of perfect natural beauty.

He must have gone to the Court of Mantua, however, be-

fore returning to Venice, and that he did work there which pleased his patron existing letters testify.

'The Entombment,' a picture from the Gonzaga Gallery, which once hung in Whitehall and taught Van Dyck, and of which the Louvre boasts possession, brings us to an end of this period of Titian's art-life, showing how far he had gone beyond his old rivals, while it reminds us of them and introduces types which impressed Paolo Veronese. The group consists of Joseph and Nicodemus, bearing in eager and earnest haste on a cerecloth the body in majestic repose, while St. John simply holds up one of the arms, unwilling to leave all the sad duties to others, yet unable to collect his mind and energy to give real assistance. Standing a little apart, the two Maries are watching in hopeless anguish the form as it is with difficulty borne from them, the one holding back yet resting upon the other. A strange gleam from the stormy skies lights up the parts of the body which are not thrown into shade by the other figures, and reveals the different emotions on the faces of the actors in the scene, leaving in contrasting shadow the mound and its night-black tomb.

As regards colouring and effect, movement and expression, this painting places Titian in a position now without a rival, nor can it be longer said, "This is Palma, this Giorgione." There is one other work of this period which claims our notice before we pass on, the 'Madonna di San Niccolo,' in which he was engaged at the same time as that of Pesaro, though this latter was not completed for some years.

The Niccolo, now in the Vatican, commanded admiration for its richness of tone and magic blending of colour, while of the figures Pordenone said that there was no imitation, but the real flesh.



## CHAPTER V.

PERIOD OF THE 'FELTRE MASTER.' TITIAN AT HOME  
AND AT COURT AT BOLOGNA.

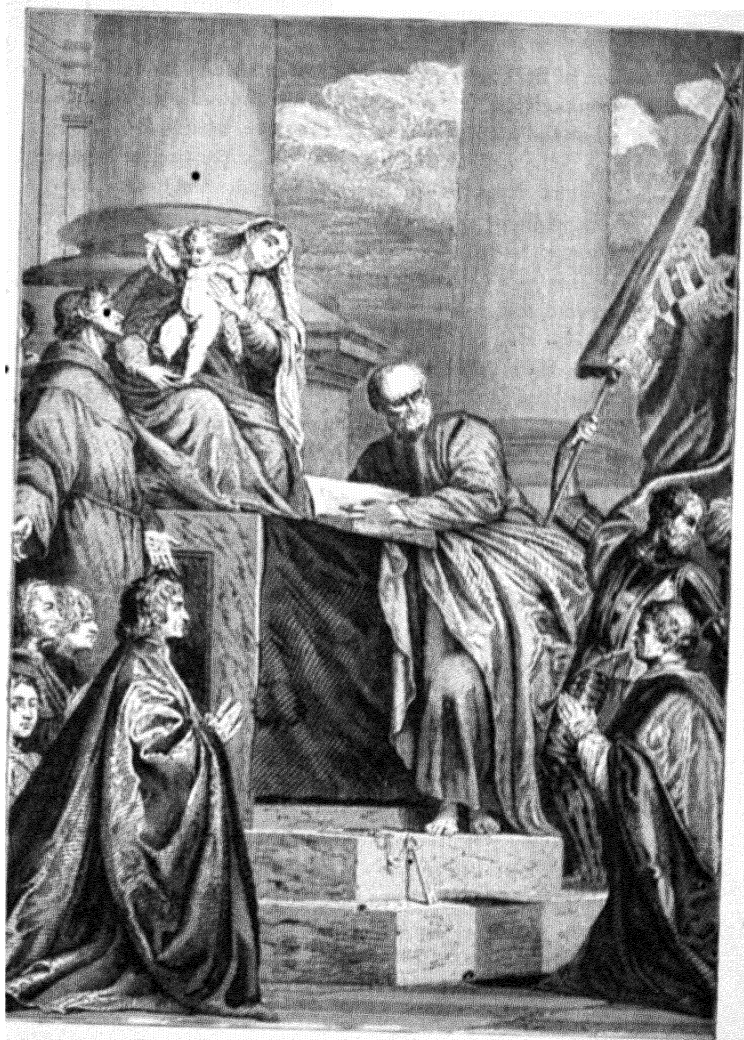
1523 TO 1530.

**W**E are still in 1523, and Andrea Gritti has become Doge. Titian was called upon to take up for once the art of fresco painting which he had abandoned at Vicenza. He produced the fresco now at the foot of the Doge's steps in the palace of St. Mark representing 'St. Christopher carrying the infant Christ,' with a view of Venice in the distance. It is the production of a master, but recalls the feeling which spoiled his work at Padua. The decorations of the Doge's chapel were also entrusted to him, but with the exception of his State work he did little at this time. Gritti sat often to him, but it is difficult to decide on the genuineness of the existing portraits. The Doge rewarded his work at home, and promoted his brother-in-law and his father to important posts at Feltre and Cadore.

There is the 'Annunciation' at San Rocco to mark the interval between the early art of Venice and the splendour of the age of Titian, and in 1526 he completed the 'Madonna di Casa Pesaro,' for which Basso again sat to the master. Years ago we found him praying for victory under the pro-

tection of St. Peter. Now he is surrounded by his relatives in thanksgiving at the feet of the Virgin. There we wondered at the promise which genius gave, here is the fulfilment. The artist has here reached a position till now unattained, from which he seems to dictate to his successors while he defies them.

We wish in vain for some details of his home-life, for we know that now he was a married man, and that he had a son, Pomponio, which his wife Cecilia bore to him in 1525, and that three other children went with him, a widower, to a new house in 1531. We are, however, anticipating, and are now only introduced to a man, Pietro Aretino, who was his intimate friend for many years afterwards, and who has cast some suspicion upon his reputation. Aretino could boast neither of his birth nor education, for he knew little about the one and had none of the other. A man without a scruple or a sense of virtue, he was ready for any intrigue and the promoter of every vice in an age and among a people notorious for both. He lent himself as a tool to the schemes of the most exalted men, and thus obtained their favour and held them in his power. At Rome he was known to the Pope and acquainted with the most eminent artists, among them with Sansovino and Sebastiano del Piombo. Necessity brought him to Venice, and he owed to Gritti "not only his honour, but his life." He offered himself to Charles V., and began "to live by the sweat of his pen," not at all particular about the ink. Before he had been three months in Venice, Titian had sent his portrait to Gonzaga as a present, with a letter which shows the influence of Aretino upon his style of writing. He had learned to flatter princes and to reap already the reward of pleasant words and ample promises, for Gonzaga flatters him in return and acknowledges



THE ALTAR-PIECE OF THE PESARO FAMILY.

*In the Church of Santa Maria dei Frari, Venice.*





his obligation. Sansovino the sculptor and Sebastiano the painter, who were at Venice, were alike indifferent to the holiness of their subjects, so long as patrons were pleased but it is strange to find Titian in the hands of Aretino, who used artists' work to obtain favour from princes. Soon Sebastiano returned to Rome, but in 1529 Sansovino became architect of St. Mark, and Venice was bound with the painter and the profligate parasite in a close friendship which the last was the first to loose by death, thirty years afterwards. Meanwhile we find Titian at Ferrara in 1528 and 1529, living in luxury, though complaining of the pay he received. When he left, he carried two letters, one from Alfonso to the Marquis of Mantua, which speaks of the love he bore to Titian, and another to Gritti, thanking him for the services of one "who had served him well."

The altar-piece at Zoppè, of which we spoke in the first chapter, dates from this time, and so does his contract with the brethren of St. Peter Martyr for an altar-piece for the church of SS. Giovanni e Paolo. He carried off the prize for his designs in a competition with Palma and Pordenone, and thereby incurred the lasting hatred of the latter, but Palma died in the summer of that year. This marvellous picture, the 'St. Peter Martyr,' was finished in 1530, and perished by fire in 1867. A copy now occupies the old place in the chapel. Generations of artists—Cellini, Rubens, Reynolds—wondered and studied before it. The artist has asked and found in Nature a scene for his subject at the feet of the twisted forms of her giant trees, their dark foliage thrown upon the face of a wild and stormy sky; her gloom conceals the receding form of the instigator of the murder. The far-off town can give no helper, the lone mountains in the distance cannot echo the

cry which goes up through the trees, through the angry clouds into the heavens, where angels are listening. The doomed man sees them too with the gaze of a Stephen. His face is lit up with the same ray that falls upon those two angels sent to cheer him with a glimpse of the martyr's palm. The figures tell their own story, and they tell us too that Michelangelo had been in Venice, as indeed he was while the picture was in progress. He did not remould Titian, but only revealed himself to him.

We have tried to read Titian's character and life by his paintings. The 'Madonna del Coneglio' brings us close home, and reveals his most sacred feelings. He has watched the mother with her first child and been called to look at its little ways and pretty play many a time; or where would be that infant Christ, who catches at St. Catharine for support, half pleased, half afraid of the white rabbit which the Virgin keeps for the Child to look at? She sits upon the grass, in the midst of a scene already familiar to us, a landscape with the farm, and the distant village and the far-off mountain lines. The picture was being painted for Gonzaga in the February of 1530. It won the promise of a benefice for his son Pomponio, of which we shall hear more. His patron and Alfonso d'Este had just been at Bologna to offer homage to Charles V. at his coronation by Pope Clement. It is said that, through Aretino, Titian was invited to meet the Emperor and painted a "magnificent portrait" of his Majesty, but letters of his from Venice at the time do not admit the truth of this. While at Bologna, however, Charles had been guest of one Count Pepoli, and his secretary Covos admired "La Cornelia," the Countess's maid-in-waiting. It was an opportunity for Gonzaga to win imperial favour, and Titian was

despatched to paint the lady as a present for Covos. However, she was sent away for change of air, and the artist returned to Venice at the end of July, ill and destined to sustain the great blow of his life. By a letter dated 6th August, 1530, to Gonzaga's secretary at Mantua, Agnello, the Duke's envoy at Venice, writes, "Our Master Titian is utterly disconsolate at the loss of his wife, who was buried yesterday. He told me that through the trouble in which he was involved by his wife's sickness he was not able to work at the portrait of the Cornelia." He had promised, failing a sitting from the original, to produce a copy of an existing portrait, and this he did in September of this year. But his home was broken up. He was left with three young children. He called to his aid his sister Orsa from Cadore, and took a house in the Biri Grande, of which we shall speak more presently. Meanwhile he is gradually gaining strength. He is certainly in Venice at the end of October, and in March of 1531 had sent a 'St. Jerome' to Mantua, and in April a 'Magdalen,' which was intended for Davalos del Vasto, a favoured courtier of Charles V.

But he is "in a state of great discontent," as he writes in July to the Duke of Mantua, for he is not receiving the income from the benefice promised for his son, and meanwhile all Venice has seen the boy in clerical attire, so that his honour and interest are at stake. September comes, and with it the bulls of the benefice of Medole for Titian, "whose joy at receiving them could not have been greater." He probably was indebted to Aretino for his good fortune. It is almost amusing to notice how this man uses Titian to paint presents for men who were necessary to him, and thus getting the artist orders for portraits, while he repaid his patrons as well as his friends with

flattery. He sends to Sforza's favourite captain Stampa, a 'Baptist' by Titian, so life-like in its details that "the deceptive beauty of the lamb had caused a sheep to bleat." Upon this follows likenesses of the said captain and of Sforza with his child-bride, while Doge Gritti, whose patronage was important to Aretino, gets his votive picture done.

But Titian is destined for still loftier distinction. In 1532 Charles V. made a progress to Bologna to meet the Pope. All the Italian princes bowed before him, each with a scheme for his own interest. The Emperor must be conciliated and his officers won over. The secretary Covos was then ready to take the largest bribe, and agents were busy at work. Alfonso of Ferrara wanted Modena and Reggio, and it was for Charles, who held them, to decide whether they should be given to him or to the Pope. Covos was a lover of pictures, Charles a patron of art and a greedy collector. Who more useful than Titian, and what an honour for him to paint the Emperor's portrait! When Charles was at Mantua he was struck with the Duke's likeness and wished for his own by the master. Titian was hastily summoned, but did not accept Federico's urgent invitation. He did, however, go to Bologna, where were Ferrara's agents under orders to gain Covos at any price. Both the Emperor and secretary knew of the Titian treasures at Ferrara, and especially of Alfonso's portrait. The artist is employed to direct Covos as to what he should ask for from the Duke, and is brought into direct relations with the Emperor, whom he immortalized in the pictures he produced, and gained for himself the titles and privileges of Count Palatine and Knight of the Golden Spur, for his children the rank and honours of



DEATH OF SAINT PETER MARTYR. BY TITIAN.  
*Burned. Formerly in the Church of SS. Giovanni e Paolo, Venice.*



nobles of the Empire. He stood ever after to Charles as Apelles to Alexander the Great, the only man worthy to paint his royal master, and to receive kingly recompense.

The courtiers too, and among them more especially the famous soldier Davalos del Vasto, and the cardinal chieftain Ippolito de Medici, were ambitious for an immortality like their lord. The allegory in the Louvre shows us the former ready to start on a campaign against the merciless Turks, yet reluctant to tear himself away. His lovely wife, Mary of Arragon, sits holding a magic crystal, in which she sees his figure exposed to cruel dangers and foremost in the fight. His hand lingers upon her half-covered bosom. The winged god with his shafts, and Hymen with his offerings are there, and Victory humbly offers consolation. The thoughts of Titian glow upon the canvas. Love shall nerve the arm and glorify the victor. Yet it is hard to part. The struggle will be deadly and the suspense terrible, and on the cold battle-field he will dream of loving repose. It was an age which permitted to artists and poets a language that may not now be uttered, though the thoughts are not dead. Ippolito chose the dress of a Hungarian captain. The allegories in the Vienna Gallery exhibited the taste and circumstances of others.

Meanwhile, though much pressed to visit both Rome and Mantua, Titian had work to do in Venice, at the altar-piece in the church of St. John the Almsgiver. He has presented the unfamiliar Saint relieving a beggar, with a force and feeling such as no one but he could have thrown into so simple a subject. The Saint turns, as if interrupted by a presence, with a face full of the sublime spirit of the Gospels which he has been reading. With an air of majestic com-

passion he drops a purse into the outstretched hand of a ragged form pausing in hurried approach to catch the alms and half falling on one knee. This church was one of which the Doge was the patron, and Titian was painting under the orders of Gritti. But he was a courtier too, and while Venice was the centre of political intrigue and Aretino glorifying the favoured flatterer of every dignity, it was inexpedient that Titian should be absent. Like his friend with his verses, he was ready with a canvas for all comers, and though he was wearing the marks of a rank to which Charles had raised him, he produced those likenesses of Francis I. which are remarkable instances of his power in representing persons whom he had not seen. He was able in like manner to restore the graces of youth, and so Isabella d'Este at Vienna appears as a girl, though she was really advanced in years.

"A thing of Beauty" seems to have been "a joy for ever" to Titian, and it cannot be said that if sometimes for a moment he seems to pander to the voluptuous taste of his generation, his loftier conception of the graces of woman is ever wholly lost. Witness the 'Venus' of Florence, a beautiful living woman, of real palpitating flesh, conscious of the perfect form in which nature has enshrined her, and innocently triumphing in her loveliness. Witness the same haughty face adapted in the Pitti 'Bella' to a high-born girl in a dress appropriate to her station, and to a lowlier form in the so-called 'Mistress of Titian' at St. Petersburg, and in the Vienna picture which once hung in the gallery of our Charles I.





## CHAPTER VI.

PERIOD OF 'THE BATTLE OF CADORE' AND 'THE  
PRESENTATION IN THE TEMPLE.'

1537 to 1540.

THERE is a letter of October, 1534, from Titian's cousin and namesake, syndic of Cadore, which is interesting. We have not dwelt upon his visits to his native home, which were repeated almost yearly, but here we have a picture of the welcome which always awaited him and of the pride with which his kinsfolk and fellow-townsmen received the reflection of his fame and dignities. His interest was valuable to them in Venice, his money was at their disposal, and in return the community was at his command. It was a relief to him to get away from his work in the Biri Grande to breathe the mountain air and to revive his memories of country scenery. Doubtless the sketches for the 'Battle of Cadore' and the wonderful storm-scene at Buckingham Palace are of the time to which we have come. But we must not linger in the mountains. He was gaining powerful friends in Rome, where Paul III. had succeeded to the papacy, but he lost Alfonso d'Este, his friend and patron from the early days of his renown. He repeatedly refused the invitations of Charles V. to share the dangers and embellish the glory of his cam-

paigus, and contented himself with working for the Duke of Mantua till in the Duke's train he met the Emperor, returning triumphant, at Asti, in 1536, whence he writes to Aretino at Venice, "Nothing is heard but the roll of drums, and everyone is starting for France; I hope soon to be with you." The Emperor's Court was soon on its way to Spain, bearing the "very best feeling" for Aretino and Titian, and leaving to the latter a promise of a canonry for his son, and a pension for himself from the treasury of Naples. Of Titian, Aretino says, "He will paint your portrait, and with it abate the claims which death may have upon your person." We could wish that some of these portraits were still left us. We miss the likenesses of the tottering old Sforza and his child-bride, and the copy of Alfonso's portrait, as like "as water to water," for which his son Ercole paid the artist so handsomely, but we have happily those of the chivalrous Duke of Urbino and his wife, painted in 1537, which delighted the Venetian nobles and won songs of praise from Aretino without payment. He dwells upon the reality of every detail, "the life in the flesh and the manliness of soul shining forth" in the portrait of Francesco, while Eleonora is "a chaste and lovely apparition with grace upon her brow and command in her glance."

His old friendship with Bembo, whom he knew in the early days of the Aldine Club, was revived by his relations with the Urbinos. He painted his portrait and studied the antiques in his well-known museum for the portraits of the twelve Cæsars, to which Gonzaga devoted a room in the *Castello* at Mantua, and which afterwards adorned the gallery of Charles I.

Meanwhile the pension from Naples was not forthcoming. The Emperor's agents were intractable. Aretino alone was

equal to the emergency, and suggests to Titian a present to the Empress of an 'Annunciation,' which the nuns of Santa Maria at Murano had ordered but would not pay for. This produced a present from the Emperor of four times more value than the price which he had asked for the altar-piece. The world was saying that Titian could only paint portraits and Aretino publish libels. It was true that Titian appeared to have neglected composed pieces, for he had painted ten times as many portraits. Aretino defends both himself and his friend in an extant letter which refers both to the 'Annunciation' and to work which he was doing in the palace of St. Mark. He had been roused sharply to work. For years "he had held his patent and drawn his salary without performing his promise," and he was ordered by a decree to "refund all that he had received for the time in which he had done no work," an amount impossible for him to obtain. Fancy his despair. Moreover, his old rival Pordenone had appeared, jealous of his fame and dignity, himself with a grand reputation as a fresco painter from every spot in Friuli, and with a still more solid reputation from art-cherishing cities. He had appeared, and while Titian was painting the Cæsars for the Duke of Mantua, had been doing his work for the Council. From the eminence to which he had risen, he was condemned to see Pordenone threatening to supplant him in Venetian favour. "With surprising industry and art," as his friend Sansovino says, he produces the long-asked-for battle-piece, the finest and best that was ever placed in the Hall.

We have before told the story of the 'Battle of Cadore,' and touched upon each incident that is represented in the painting. The moment is that on which D'Alviano presents a front to the enemy. The spot from which Titian

made his sketch is to be ascertained, though he employed some artistic licence to bring in the bridge and the crag of Cadore. Happily we have Fontana's print (for the picture perished in the fire of 1577) to exhibit the painter's rare art and his skill in depicting the reality of a fight.

We have, too, his sketch in the Uffizi, which exhibits the colouring of the great picture. A stream is rushing down between its rocky banks. On the right the Venetian horsemen are rallying under the Cornaro banner. A page is fastening the armour of one who should be D'Alviano, but is made like Cornaro to satisfy those who delighted in giving the victory to the Proveditore, whose features and stately bearing the artist was familiar with, as the Castle Howard portrait testifies, while the General was conspicuous for his ugliness. Close by a girl is struggling up from the depths and gaining the edge of the rugged bank. A page holds the General's horse, while the drummers are hurriedly beating and the trumpeter sounding the advance. Two of the Venetian cavaliers are dashing across the bridge over the stream. On the left corner of the picture an Imperialist rider is being thrust from his falling horse, both on the verge of destruction. Horses and men are tumbling headlong into the stream: Two bodies of troops are in motion in the fields beyond. There is the burning house of the battle-story and the distant castle in flames. The picture must have been of large proportions and the figures the size of life. Its interest, apart from the grandeur of the undertaking, lay in the association of the mountain community with the fortunes of the republic, and that of the painter's own family with the events of the time.

Letters of 1538 and 1539 enable us to judge of numerous and noble works which have not survived, save the portrait

of Bembo as a Cardinal, at Rome, in the Barberini. We get some idea too of the employment of Titian and of his circumstances. He was wanted at Mantua, but accompanied the Duke of Urbino just before his death to Pesaro in the end of 1538, and painted the likeness of Doge Lando, who succeeded Gritti in the early part of the next year. He had an annuity to pay on his benefice, but could get no money from Naples. Aretino moved "Heaven and Earth" for him, but in vain, for he was himself in bad odour and the object of lampoons such as he had used unsparingly, while Titian was praised for immortalizing "all the infamy of the age" in the likeness of Aretino. However, Davalos del Vasto was in Venice at the installation of the new Doge, and was appointed governor of Milan. He sat again to the artist and undertook his cause, and Pomponio obtained a new canonry in 1539. In the same year too Titian recovered his lost office, for Pordenone was dead.

Step by step now has Venetian art risen from the formality of its early days, has acquired correctness of detail and the secret of colour, and appears in the perfection to which Titian has brought it in the 'Presentation in the Temple,' a picture which marks another epoch in the history both of the painter and his art.

In Jacopo Bellini's sketch of a hundred years before is the skeleton which Titian, with all the lessons he has learned from his predecessors, from the Antique, and from Nature, has clothed with flesh and endued with life and motion. It is itself a history of Venetian art, and at the same time exhibits the painter in his twofold life among the palaces of Venice and the mountains of Belluno or Cadore.



## CHAPTER VII.

TITIAN'S HOME IN THE BIRI GRANDE. PERIOD OF

THE 'CHRIST AT EMMAUS.'

1540 TO 1546.

THE fortieth year of the sixteenth century finds Titian a man of sixty-three, in a position never obtained by any artist, unless it may have been Raphael or Michelangelo. Of these, however, the former died young, and the latter disdained the pleasures of society, while Titian had outlived the age of youthful enjoyment, and was the centre of a circle which comprised the rank, the beauty, and genius of Italy. He had rivals in Venice, but "none that he did not crush by his excellence and his knowledge of the world in converse with gentlemen." A well-known scholar, Priscianese, on a visit from Rome to Venice in 1540, in describing a festival in the gardens of the artist, "so well laid out and so beautiful," speaks of him as "a person fitted to season by his courtesies any distinguished entertainment." "There were assembled, as like desires like, some of the most celebrated characters that are now in this city; and of ours, M. Pietro Aretino, a new miracle of nature, and next to him Il Sansovino, as great an imitator of nature with the chisel as the master of the feast is with his pencil, and Nardi, and myself, so that I made the

fourth amidst so much wisdom. Here, before the tables were set out, we spent the time in looking at the life-like figures in the excellent paintings of which the house was full, and in discussing the real beauty and charm of the gardens, which was a pleasure and a wonder to every one. It is situated in the extreme part of Venice upon the sea, and from it may be seen the pretty little island of Murano, and other beautiful places. This part of the sea, as soon as the sun went down, swarmed with gondolas adorned with beautiful women, and resounded with varied harmonies—the music of voices and instruments till midnight, accompanying our delightful supper, which was no less beautiful and well-arranged than abundantly provided. Besides the most delicate viands and precious wines, there were all those pleasures and amusements that are suited to the seasons, the guests, and the feast."

This is a peep at the home in Biri Grande, then the fashionable suburb. The house is now even hard to find, and the seaward view blocked out. But Titian could look from it over the hills of Coneda, and now and then catch the pale peak of Antelao, the guardian of his far-away home in Cadore. Ten years had passed since the death of his wife. His son Pomponio, destined for a priest, was fifteen years old; Orazio, somewhat younger; and Lavinia, in giving birth to whom the mother died, was showing a promise of the beauty which her father loved to see upon his canvas. Aretino describes the children's guardian, Orsa, as the "sister, daughter, mother, companion, steward of his household."

He was summoned from his luxurious home in the summer of this year to the funeral of the Duke of Mantua, his friend and generous patron, to whom he owed the favour

of Charles V. Francesco was reigning in the room of his father, Federico.

On his return from Cadore in the autumn he set to work on the 'Allocution,' for which we remember Davalos sitting to him some time ago; for the General was coming to Milan with the Emperor. There, in August of the next year, at the triumphant entry of Charles and his train, Titian, with the picture for Davalos, presented himself, and extended his interest at Court by means of his magic pencil. He returned to Venice enriched with a pension from Davalos, and with an annuity upon the treasury of Milan from Charles—to the joy of "the Academy," a club which, originating in the friendship of the three, now held quiet orgies in Titian's house, or Aretino's palace on the Grand Canal. Carnival time brought Vasari first to the gay city. He was summoned by Aretino to paint scenes for his show. Titian led him to the Cornaro family, and Sansovino to the canons of San Spirito in Isola. For the ceiling of this church Titian had noble work to do, exhibiting the development of Venetian art in the sixteenth century. These canvases convey an idea of distance between the spectator and the object, which is an evidence of consummate skill. The figures are life-like and moving. The angel has the speed of lightning to check the descending force of Abraham's arm. The patriarch turns sharply round, one hand resting heavily on the head of his prostrate son, and the drapery moves in the fresh-blowing breeze.

No less force is thrown into the mighty form of Cain trampling upon his fallen brother, and bringing down the murderous club; or in the contrast between the giant being outstretched in death, and the little David pouring



out his whole soul in thanksgiving, arms and eyes uplifted to the opening sky.

Then there was Doge Lando's votive picture, and the portrait of Ranuccio Farnese, which brought about the painter's introduction to the Papal Court. There was the likeness of the daughter of Roberto Strozzi, a child so bright and living, that Aretino exclaimed before it, "If I were a painter I should die of despair. Titian's pencil has waited on Titian's old age to perform its miracles."

Strozzi's father was the enemy of the Medici family; yet, shortly after, Titian is as ready to paint the foe as now his friend. Aretino's work again, who was always ready with flattery for the uppermost.

But in his leisure moments Titian found time to devise a legacy which inheriting ages have duly prized—the likeness of himself. Twenty years afterwards he produced a second, exhibiting the same features with an accession of dignity. It is the portrait of a man of noble bearing and unimpaired vigour, though the hair is white and the face thin, but full of character. It is not difficult moreover to recognize his characteristic likeness in several of his compositions, in the 'Madonna of Pieve' especially; and in the 'Pieta,' the last and thus the most touching creation of his hand.

We are not surprised, as we look upon his countenance, to find him strong in asserting his rights, or shrewd in the management of his affairs and the profitable investment of his money. There is a contract dated March, 1542, for the sale of a mill in Cadore to him and his brother Francesco; and he also obtained the right to supply the *fondachi* of his native town with grain. This enabled him alike to benefit the community and establish a profitable trade.

We spoke just now of Titian's introduction to the Papal Court, and the likeness of Rannuccio Farnese. Proper names are not interesting, but two or three must come in here. Paul III., Pope and head of the Farnese house, was notorious for nepotism. His natural son, Pier Luigi, had several children: Cardinal Alessandro; the Duchess of Urbino, whose husband's name was Guidubaldo; Ottavio, who married Charles V.'s daughter; Orazio, husband to the natural daughter of Henry III. of France; and this Rannuccio, who soon became a Cardinal. Rannuccio came to Venice accompanied by two prelates and a scholar named Leoni. These were so delighted with the likeness of their pupil, probably that now in Vienna—the 'Young Jesuit'—that they formally invited Titian to accept papal patronage. Leoni suggested a new benefice for Pomponio, and wrote in September of 1542 to Cardinal Alessandro that he thought Titian would take service in the house of his lordship and trust to his liberality if his son were promoted, continuing, "This man is to be had, if you wish to engage him . . . mild, tractable, and easy to deal with, which is remarkable in such exceptional men as he is." Now the Pope wanted Milan for one of his grandsons, and Charles V. was willing to sell for a large sum. Again the Emperor wanted Paul's support against a threatened invasion of Italy by the French and Turks. Each therefore was anxious to see the other to arrange affairs. They met at Busseto, but parted as they met. Titian, as the guest of Cardinal Farnese, had joined the Papal Court at Ferrara and accompanied it to this meeting. The Emperor received him well, and gave him a commission for a portrait of the Empress. He painted two in the following year. The Empress had been dead some time, but the likeness now at Madrid brought her as it were back

to life. It was the Emperor's companion at Yusta, and his eyes feasted upon it from the bed of death.

The relations of the artist with the Farnese family brought him a marvellous reputation, but gave him much anxiety. The Cardinal's promised sinecure for Pomponio at Colle in the Ceneda diocese was not yet his; nor could he accept the Piombo—care of the papal seals—which the Pope offered him, for it was held by friends, who would have suffered by his promotion. Thus unremunerated, but buoyed up with anxious hope, he executed the masterpiece which now hangs in the Museum at Naples—a likeness of the Pontiff so instinct with life, that as after varnishing it stood in the painter's garden to catch the sun, men raised their hats involuntarily as they passed by. He also painted the likeness of Pier Luigi and Cardinal Alessandro.

More lucrative work awaited him at home, however, among the merchant patrons, for one of whom he executed the 'Ecce Homo' of the Vienna Gallery. This picture is a striking illustration of the sacred narrative, and was interesting to the religious Venetian mind from the portraits of well-known men in suitable character—Aretino personating Pilate, and the infidel Sultan joining with the crowd in the shout of "Let him be crucified."

Titian himself was claiming the interest of Michelangelo with the Pope, while Aretino kept the memory of the painter's services and talents fresh in the minds of the Farneses. To Ottavio he writes in a manner which does credit to his own love of the beautiful. He is describing a gondola race on the Grand Canal, and the glorious effects of the light and shadows. "The air," he says, "was such as an artist would like to depict who grieved that he was not Titian." The clouds cut the palaces "as they cut

them in the Vecelli landscapes; and as I watched the scene I exclaimed more than once, 'O Titian, where art thou, and why not here to realize this scene?'"

Probably the painter was at this time away in the Ceneda country, painting the altar-piece at Roganzuolo,—for which he was remunerated partly by the material and labour for building his Manza villa, which we spoke of in the first chapter.

The Duke of Urbino now entered into competition for the painter's services. Lavish in his expenditure and cultivated in his tastes, he loved to attract to his Court all men of eminence. The names of the distinguished company are found in the Dialogues of Sperone, and many of the faces appeared on Titian's canvas. For he was an object of worship among them, and, when once the art of portrait painting was in danger of detraction, and one exclaimed, "You are unjust to Titian," "No," said the other, "I hold Titian to be not a painter,—his creations not art, but his works to be miracles: his portraits make upon me the impression of something divine, and as Heaven is the soul's paradise, so God has transfused into Titian's colours the paradise of our bodies."

Unhappily only the "terrible marvel" at the Pitti remains to tell the history of these days,—Aretino,—no longer with his Pilate expression, but as a man of power whose lower nature was being elevated by chastening.

But the Farnese family assembled at Rome would not allow Guidubaldo the undisturbed enjoyment of Titian's society. In September of 1545, the Duke, "whose princely kindness was never equalled," carried him and his son Orazio, who had learned his art and was now his assistant, in his own suite to Pesaro, where he overwhelmed him with

honours and presents, and gave him "the hospitality of a palace which he was bid to treat as his own." It is to Aretino we owe this account.

Arriving at Rome under a princely escort provided by Urbino, he was cordially received by Bembo and welcomed by the Pope. Vasari was appointed as his guide to the treasures of the city, and rooms were assigned him in the palace of Belvedere, the home of the Farnese family. Here he received a visit from Michelangelo, though he was naturally an object of jealousy to some of the best artists employed at the Vatican. Though disdaining the character of a mere imitator, yet the impression produced upon his mind by the study of the antiques and the works of the great masters is evident in the two paintings of the time which remain and are now in Naples, 'Danaë receiving the golden rain,' and the Pope with his grandsons Alessandro and Ottavio. It was after seeing the former that Michelangelo observed to Vasari, "That man would have had no equal, if art had done as much for him as nature." Through every part of Danaë's recumbent, glowing form there flows a passionate expectant love for the invisible God. The light is falling on her figure, her face is in shadow, and the golden shower rains from a gloomy cloud. Cupid watches it with curious awe as he retreats from the couch, his bow unstrung. It wants the critical eye of a Michelangelo to detect imperfection in the outline of a figure that is to all others Nature's own creation, true flesh and blood. From the Vatican statue it was that he drew the inspiration, but nothing more, for his winged boy.

We must almost believe that he was a spectator of the scene in which he has introduced the Pope turning angrily

round and grasping the arm of his chair at the entrance of Ottavio, while the Cardinal looks calmly on. Paul had refused Ottavio's claim to a duchy, and conferred it upon Pier Luigi. Ottavio is disgusted yet obsequious, the Pope wrathful and anxious, the hour-glass upon the table reminding the old man of life's brief course.

There is no fear for the art of Venice in the hands of Titian, even in rivalry with that of the Imperial city. Old as he was, near threescore and ten, he could still add to the varied experience of a protracted life; and in after years confessed "that he had greatly improved his works after he had been at Rome."

He had the happiness while far away to release his friend Sansovino from great danger. The library of St. Mark had fallen in, and the architect was imprisoned. The new Doge, Francesco Donato, had sat to Titian before he left Venice, and now was disposed to listen to him on behalf of Sansovino. He was released, and a short time after reinstated in his post. The Doge might have recalled Titian, but instead, allowed him to continue his work for the Farnese; though he eventually left the Papal Court without obtaining the reward he expected, the Colle benefice. After refreshing himself with a sight of the art-treasures of Florence, he was welcomed home by his old friends, and found ample employment in work for the Canons of San Spirito, and for the Doge; though he was still hoping for permanent service with the Farnese. There is a letter of his to the Cardinal, dated June, 1546, from Venice, after his return, in which he concludes, "So I hope to enjoy contentment in old age, and obtain for the rest of my life wherewithal to work upon and toil in your Lordship's service without further thought of care."



LAVINIA VECELLI, TITIAN'S DAUGHTER.

*From the painting by Titian, in the possession of Earl Cowper.*





There is a creation of this time representing "the person dearest to him in all the world," in which the true soul of the painter and father reveals itself:—the portrait of Lavinia—the Dresden picture with the fan. He was happy in her love, which comforted him for the conduct of Pomponio, disgracing his holy vocation. Orazio too, was a partner in his work, and a help in his business affairs. The image of Lavinia was deeply impressed on Titian's heart, and the sacred feelings of his quiet hours well forth in his canvas. See her in her youth and life, in Dresden, and in the 'Salomé,' at Madrid, or more mature at Berlin—that familiar picture with the fruit-dish raised above her head—or again with the casket in Lord Cowper's collection; or see her in that well-known but strange picture which commemorates a death like her mother's. The shadow of maternity is over her, her father is by her side, in the left foreground a skull. In each and all is the face of the lady whom years after he describes to Philip II. as "absolute mistress of his soul." Yet this face is made to tell in some of these pictures a story of other than a father's love.

Rarely does he leave us a moment to dwell on the calm scenes of home-life. We are drawn away to find him almost fawning on the Cardinal, who has been engaged in the Emperor's wars with the Protestants, and falling ill, has withdrawn to Venice. He visited Titian and begged that one of the unfinished pictures in his house might be completed for him. This may have been the 'Venus and Adonis.' Of it nothing is distinctly known—so with numberless pictures spoken of in the artist's letters. On his return to Rome, Titian writes that he has brought it to that ultimate perfection of which his pencil is capable, and that

it awaits his Lordship's orders. "As I should acquire," he continues, "the greatest praise and immortal honour in the eyes of the world if it should be known for certain to all as it is known to myself, that I live under the shadow of the high bounty and courtesy of your Reverend and Illustrious Lordship, I would beg your Lordship . . . to prepare to employ me, and give me commands, and I am ready to obey these commands, *even though* your Lordship should impose upon me for the third time the acceptance of the cowl of the late Fra Bastiano."

His friend Sebastian was dead, and he felt no longer indisposed to have the seals of the Piombo, which for that friend's sake he had before refused.

During these transactions he had finished the altar-piece for the people of Serravalle, mentioned in the first chapter. He changed one of the figures, and the Serravalians refused the extra charge which he made. Five years did they dispute, and it was not till 1553 that the picture found its destination. This masterpiece still adorns the Duomo. It is amusing to think of the men of Serravalle haggling over a picture which is a valuable record of the painter's advance, and the effect of the visit to Rome—a picture in which he has absorbed the thoughts of Raphael and the power of Michelangelo.

How the perfect forms of Grecian moulding lived with him and how he imparted to them the colour and life of nature amidst memories of mist and sunlight on mountains and valleys, the 'Venus and Cupid' of Florence, and the Madrid 'Venus' are undying proofs. These were among the choice works which he was preparing to take with him across the Alps at the summons of the Emperor, and along with them an 'Ecce Homo,' much more to the mind of

Charles. It hangs in the Museum of Madrid to remind us somewhat mournfully of a bygone time. There was a panic in the city at the prospect of his departure, perhaps never to return, and there were countless claims for some reminiscence of his genius.

He was induced to leave behind him the 'Christ at Emmaus.' The landscape prominently marked by the true dolomite mountain-ridges and characteristic buildings is, one may believe, a Belluno sketch. The table is spread with a white cloth wonderfully represented. The Saviour reveals Himself in the act of blessing the bread. St. Luke at His side turns towards Him with a gesture and look of astonishment. Cleopas, half kneeling, folds his hands in prayer. Consistent with the palatial surroundings is the page with his blue-and-yellow doublet. The double-headed imperial eagle is emblazoned upon the wall above his head. The homely character of the scene is marked by a cat crawling under the table to rouse the dog in possession. The servant waiting between Christ and St. Luke in red cap and black vest, his shirt-sleeves turned up, catches nothing of the mystery. By comparing this composition with 'the 'Tribute Money' we can trace the perfect development of the painter's skill. Long experience has given him breadth and facility, and all the gorgeous effects of colour are produced with the ease of a master-hand. It is the representative picture of his old age.





## CHAPTER VIII.

VISIT TO AUGSBURG. DEATH OF ARETINO.

1547 TO 1564.

THERE was, as we said, a panic in Venice. Titian was packing up the best paintings in his house, for the Emperor had called him to Augsburg. It was the year 1547. Charles was in great power and dictating to the Pope.

The Protestants had been beaten at Mühlberg, and John. Frederick of Saxony was a prisoner. The politic painter obeys the summons, but writes to Cardinal Farnese that he is forced to go against his will. He trusts to his Lordship not to forget the benefice, and promises, on his return, to serve him "with all the strength of the talents which he got from his cradle."

At Augsburg he found himself at home among the nobles and princely merchants about the Imperial Court. There was royal company in the Augsburg palaces. Charles was among it, but not of it, and entrusted even the affairs of State to his Chancellor Granvelle.

It was a momentous period, and nobly illustrated by Titian. Of the series of historical portraits, however, which he produced, there only remain those of Charles with his

pale ghostly face riding towards the Elbeford on the day of Mühlberg, of his unwieldy captive, John Frederick, of Cardinal Madruzzi, prince-bishop of Trent, and of the Chancellor Granvelle, who purchased for his palace many of the paintings which Titian brought to Augsburg. There were also portraits of the family of King Ferdinand, the Emperor's brother, and of the King himself. Titian visited him at Innspruck on his way home, and not being the man to use his talents for nothing, he obtained the right to cut timber in the forests of Tyrol.

There were joy and feasting among his friends in Venice when he came back laden with honour and wealth. We can picture him at the Academy gatherings, full of stories of his Court life, and of the company in which he had lived. Charles had doubled his pension from Milan, and Orazio was there urging his claims. To further these, however, he must needs start to meet the Duke of Alva and Cardinal Madruzzi, who were bringing Philip, the Emperor's son, from Spain. He would join with the powers of Italy and Germany in receiving the Prince, and would also obtain Alva's support. To this end he painted his portrait. Early in 1549, however, he is in Venice again, the centre of attraction. In September of that year he is kissing, by letter, "the invincible and honoured hand" of Ferrante Gonzaga, in hope that it would open the Milan treasury. On the strength of his expectations he had betrothed his beautiful daughter Lavinia to Cornelio Sarcinelli of Serravalle. Pomponio was a burden to him and spending the fruits of his industry. This was not his only trouble; for Orsa, who had managed his house for years, was dead, and Lavinia had to take her place.

At Rome, meanwhile, Julius III. had succeeded to the

Papacy, a Pope better disposed towards the Emperor. A diet was again convoked at Augsburg, and Titian was again summoned thither to paint the portrait of Philip, the heir presumptive to the Empire. Much the same company was assembled as on his previous visit. Charles was more gloomy than ever. He was anxious to retire from the world, and was meditating repose for the rest of his days in the convent of Yuste. He was tired of struggling, and was dreaming of another world. The artist in conference designed a picture representing the Emperor and his family in a penitential attitude, while the Virgin is interceding for them with the Trinity. This accounts for the confidential position which Titian enjoyed. His constant access to the monarch was reported far and wide. It was not principally for this that he was summoned, however. Charles's whole aim was the succession of his son. Philip was at Court trying to learn German habits with indifferent success. He was twenty-four years old, weakly and feeble in chest and legs, but conspicuous for his ungainly feet. His complexion was bilious, his jaw underhung, his lips thick and sensual. A difficult task for the artist to make such a being like a king. Yet nothing is beyond his skill. He produced from such unpromising materials the picture of which Mary Tudor became so enamoured that she accepted Philip's proposal of marriage. The artist was handsomely rewarded. Soon after the Court dispersed, and Titian left his royal patron never to see him again. On his return to Venice, he was brought before the council and made to relate the history of his residence at Court. He would seem to have done nothing but fare sumptuously and have little occupied himself with work for nearly a year from the middle of 1551, for nothing is recorded. But work was life to him. Yet he



THE LESSON OF THE FLUTE.

*From the painting by Titian, in the Capitol, Rome.*





describes himself as one day eager to paint, and the next unable to do anything. Aretino says of him at this time that he had become possessed of a lordly income by his labour.

In a letter of October, 1552, he is kissing, not this time the hands, but, the feet of the Prince of Spain, as formerly he had been ready to kiss those of Philip's father. He sends him a 'Queen of Persia,' a 'St. Margaret,' and a 'Landscape.' This is the first mention of such a picture in the history of Italian painting. We have often seen how nature in every mood comes in to show her sympathy with a scene which he is depicting. We can judge from those wonderfully harmonious backgrounds, introduced with so much feeling, how he would have loved to devote himself to landscape forms, had circumstances permitted. Such pictures however are rare, though in the numerous drawings which survive, every shape in nature has a place. Titian, like Byron, lived not himself, but was a part of all that surrounded him. Destined to dwell among men, the true sympathy and yearning of his soul was towards nature. She had a secret for him in her darkening shadows and sunset hues, in her mountain lines and wreathing clouds—and it is because he could reveal this secret and because he had this poet's soul that he merits the title of the "Homer of Landscape."

In 1554 he is obliged to put aside the works destined for Spain, to paint the new Doge Trevisani. Before the summer was over, however, the 'Danaë' was despatched to the Prince, the 'Grieving Virgin' and the 'Trinity' to "His most Sacred Cæsarean Majesty," Charles.

The 'Danaë' is a coarser representation of a subject which we have heard of before. It was followed by a 'Venus and Adonis' which reached the Prince in London soon

after his marriage. The subject was one not unappreciated by Philip, sensualist and fanatic as he was—as constant in his devotions to the goddess as in his attendance at mass. On the other hand, subjects like the ‘Grieving Virgin’ or the ‘Last Judgment,’ for so he named the ‘Trinity,’ were suited to the eyes of Charles, already turning away from the world. In the latter picture, which was the last object on which those eyes rested before they were closed in death, he saw himself, his family, and other figures in their shrouds. All are in supplicating prayer. In the upper Heaven Father and Son are seated in majesty surrounded by hosts of angels. The Virgin is interceding for the penitents. Further down are magnificent symbolical representations of Moses and Noah, the Prophets and Evangelists. At the feet of the Emperor lies his crown. His earthly dignity has been put off,—he is nothing in the presence of the Eternal.

Titian was in a frame of mind well adapted to such subjects. Trouble was hard upon him. Convinced of the hopelessness of his son’s reformation, he asked leave to put his nephew into the Medole canonry instead of Pomponio. In the same year he obtained possession of the benefice of S. Andrea del Fabbro, near Mestre, but refused it to his son. To win favour for his nephew he presented the masterpiece still over the high altar at Medole. Into the subject, the appearance of the ascended Saviour to the Virgin, he has thrown the force of all his true feeling. The Redeemer, bearing memories of the sepulchre, shows the marks of His atoning sacrifice, as the Virgin kneels in adoring astonishment. Realistic and yet grandly bold in his designing, Titian reveals the freshness which is still left to his old age.

Meanwhile another Doge had died in May, and the artist was called upon to fulfil the last official duty which he undertook—the votive picture of Trevisani. A like painting for the former Doge, Grimani, too, he was ordered to paint. It was finished by his disciples after his death. As it is, however, though bearing marks of this fact, it is one of the most magnificent illustrations of the character of his work at this time. Vasari says that his later works “are struck off rapidly with stroke and with touch, so that when close you cannot see them, but afar they look perfect. This method gives life to the picture, and displays the art while it conceals the means.”

A proof of the position which he now held is his exemption from the duties of his public office, though he still retained it. Moreover, he was appointed with Sansovino to choose an artist for the decoration of the library-ceiling at S. Mark. The prize fell to Paolo Veronese. He had come to Venice only the year before, and speedily came under the notice of Titian. They, however, were soon in competition, and the old man produced the ‘Baptist in the Desert.’ He showed his young rival what marvels carefulness of design and colour could create. The Baptist, unlike the weird ascetic of earlier days, displays a magnificence of physical development combined with an impassioned loftiness of expression. He is a creature of the wilderness, grand in his solitude. Nature, in her most suggestive language, is brought to aid in revealing the character of the man who was with her to learn his divine Mission.

In October, 1556, Titian had to lament the loss of Aretino, his close friend for thirty years. At supper with some friends, he died either of apoplexy, or, as was said, overbalanced himself in a fit of laughter, and on falling

struck his head. The story goes that he lived long enough to receive extreme unction, and that his last words were characteristic—"Now that I am oiled, keep me from the rats." The world did not lament, however, if we may judge from a letter of one Pola, who was a parasite of Ferrante Gonzaga. "On reaching Venice," he says, "I found that Aretino had given up his soul to Satan. His death will not displease many, and particularly not those who are relieved from paying tribute to the brute." We prefer, however, thinking of him as, at least in Titian's society, showing only his better self, and astonishing his friends at the close of his life by the change in his character and writings, which won for him the title of the "Fifth Evangelist."

By the letter of Pola, quoted above, we find that Gonzaga had invited himself to dine with Titian. On going to his house, however, there was no one to receive him. Titian excused his discourtesy by declaring that Aretino had told him of Gonzaga's proposed visit, and that the dinner was to be prepared by the Duke's servants. These did not appear, and so he went away on his own business.

Titian had given his daughter to Sarcinelli with a royal dowry two years before, the year in which the Emperor had abdicated and withdrawn to the monastery at Yuste. He was now ready to accept the promises of amendment which his son gave, and transferred to him the Sant' Andrea revenues after obtaining the curacy for him.

We can trace vivid recollections of the Eternal City and an approach to the grandeur and boldness of her great masters in works which seem to belong to the year 1558. He revived scenes with which he was familiar in the 'Martyrdom of St. Lawrence,' while a fresh opportunity was afforded to his original power. Through a break in





CUPID EQUIPPED BY VENUS. •

*From the picture by Tizian, in the Borghese Palace, Rome.*

the black midnight clouds, a star throws its bright light upon the tortured form. St. Lawrence is gazing eagerly towards heaven with uplifted arm, while his body, stretched upon the iron frame, is writhing amidst the flames. Effects of darkness and glaring light are ready to the artist's hand. The savage forms and cruel movements of his torturers are there in contrast with the sublime assurance upon the martyr's face.

From the 'Christ Crowned with Thorns' at the Louvre, again, our thoughts involuntarily go back to the statues upon which Titian's eye must have gazed in Rome.

While these works were going on, his great patron Charles was dying in a far-off convent. His mind was filled with thoughts of all that he had loved best on earth, while his soul was directed heavenward by the magic power of Titian. He could see himself as he had been and contemplate the changes which time had wrought. He could see the image of his Empress, from which he almost reluctantly turned his gaze, that his dying look might fall upon the picture of the 'Last Judgment.' On the news of his father's death, Philip withdrew to the solitude of a monastery for some time. Hence it was that he sent an order to Milan for payment to Titian of the arrears which "Charles his father (now in glory) had granted." On tidings of this, Orazio was despatched to Milan to attend to his father's interests, with instructions afterwards to proceed to Genoa on a like mission. He almost lost his life by the hand of his host at Milan, the sculptor, Leone Aretino, a near relative of Pietro. Titian appealed to Philip. The would-be assassin was arrested, but let off with a fine and a ban, while his victim lived in dread for years afterwards.

In Philip the old painter professed to see a hero like Alexander. "Is not my only aim in life," he writes, "to refuse the services of other princes, and cling to that of your majesty?" He held himself so flattered by the King's consideration, that he did not envy the famous Apelles. He pandered to the man's sensual taste by sending him two "poesies"—one of 'Diana surprised by Actæon at the fountain,' another of 'Calisto's weakness exposed by the nymphs at Diana's bidding.' Bright and rich works, as must always be what comes from his hand. The thought and life of the "Bacchanals," however, are gone. The shapes and proportions may be more perfect, but the vigour and freshness are no more. These were accompanied, in deference to the monarch's devout bias, by a picture of the 'Entombment,' reminding us of that similar scene of his early time. This is the work again of a man whom experience has made perfect, though we miss the gorgeous colouring and marvellous light effects.

He exhibited his acquaintance with the ceiling work of Raphael and Michelangelo in the splendid figure of Wisdom which adorns the centre of the vestibule ceiling of the Library at Venice.

In this year, probably, he painted the Vecelli altar-piece at Pieve. It was the time at which his brother Francesco died. Tradition says that the S. Andrew is Francesco's portrait, and the attendant that of Titian himself. Opinions differ upon the altar-piece, which rather seems to be the work of Orazio.

He was called upon at the end of 1559 to perpetuate the memory of one of the Italian heroines, who had lived in Venice—Irene of Spilimberg. Ladies of rank in those days were educated after the manner of men. They received



the highest classical training in addition to all the accomplishments suitable to women. Such was Irene, who received her art education from Titian. There is another picture of her sister Emilia. Irene is represented with a scenery of a peaceful landscape. She has in her left hand a laurel crown. A pillar near bears the words "*Si fata tulissent*"—she is leaving the world in peace. The background of Emilia's picture is a rolling sea, on which a storm-tossed vessel is borne. She has the world's tempests to encounter. This is the period, too, of the 'Cornaro Family,' of which Alnwick boasts.

It is somewhat tedious to relate the constant despatch of pictures to Philip, accompanied by requests for the payment of his pensions. It would seem, however, that he was in some distress in consequence of the perpetual delay. He was obliged to sell property which he had bought for his children. Still there are many points of interest in the correspondence. "As an intercessor," he writes in 1560, "I have prepared a picture in which the Magdalen appears before you with tears, and as a suppliant in favour of your most devoted servant." Philip notes: "It seems to me that this matter is already arranged." It was not, however, till the summer of this year that the money was at last paid.

The 'Magdalen' was delivered in the winter, and the 'Jupiter and Antiope.' Early in 1562 the 'Christ in the Garden' and the 'Europa' were despatched. The first of these is characterized by the maturity of the womanly form. Scantly draped, she presses her luxuriant tresses to her bosom. Her eyes are heavenward, and the tear of penitence is falling.

The 'Jupiter and Antiope' carries us back to earlier days. The shape of the dreaming maiden is after the most perfect

Greek model, the scenery is in the wilds of the Cadore country.

For a year after the despatch of these pictures, the correspondence with Philip was suspended; but Titian was in contest with the Cadore community in reference to moneys which were due to him. In July of 1563, however, he is again preferring his old requests, and offering as a bait the 'Last Supper.' He professed to have been at work upon this for six years, and to be now bringing it to completion. Still he wants "consolation" before he sends it. In fact, it was not finished. He had not been paid for the numerous works which he had supplied. Philip was eager to have the picture. The correspondence between the Envoy Garcia at Venice, the King, and Titian is incessant. In October of 1564 Garcia writes to the Madrid minister—"The 'Christ at the Last Supper' is a marvel, and one of the best things that Titian has done. Though it is done, and I was to have had it in September, he said, when I sent for it, that he would finish it on his return and then give it to me, which I suspect is due to his covetousness and avarice, which make him keep it back till the despatch arrives ordering payment to be made. Though he is old, he works, and can still work, and if there were but money forthcoming we should get more out of him than we could expect from his age; seeing that, for the sake of earning, he went from hence to Brescia." He had gone there and had agreed to paint some ceiling-pieces for the palace. At last some portion of his dues was obtained, and the picture reached Spain in due course. It was to hang in the Refectory at the Escorial, but was too large. It is hardly to be believed that the monks cut it down. One can well imagine the "distress and distortion" of the deaf and dumb artist, Navarette, the Titian of Spain, at the notion of such

sacrilege. Seven years the artist spent over this picture—now, from its mutilation and repainting, so defaced that only the wonderful grouping is left for admiration. One can trace recollections of the artist's visit to Milan and his study of Leonardo da Vinci's great picture. We can also compare the painting by Paul Veronese of the 'Feast in the House of Levi' with this masterpiece, and we find that Titian carries off the palm.

A mere catalogue of all the painter's works would occupy all our space, but we must not omit to mention the 'Crucifixion' at Ancona, nor 'St. Francis receiving the Stigmata,' nor the Madrid portrait of himself. We may see what power was still left him in the Brera 'St. Jerome' and the 'Venus with the Mirror,' at St. Petersburg, which was an heirloom of Pomponio. These pictures are all probably of a somewhat earlier date than the 'Last Supper.'

In September of 1565 he went, old as he was, with several of his pupils to Cadore and designed the decorations for the church at Pieve. Unhappily most of his paintings bear marks of his pupils' work. It disfigures the otherwise remarkable 'Transfiguration,' though there is a display of masterly skill in the treatment. In the 'Annunciation' he approaches close to the greatness of Michelangelo's conception. In the foreground of this picture he wrote 'Titianus fecit,—*fecit*' in indignant reply to the objections which his purchasers made. There is a painting characteristic of the style of his old age, the 'Cupid and Venus' of the Borghese palace. It is a mere mass of colours to a near observer, but grows gradually into reality as he recedes.

Vasari gives us a graphic description of the old man and the treasures of his house in the spring of 1566. "Titian,"

he says, "has enjoyed health and happiness unequalled. His house has been visited by all the princes, men of letters, and gentlemen who ever came to Venice. Besides being excellent in art, he is pleasant company, of fine deportment, and agreeable manners. It would have been well for him if, in these later years of his life, he had only laboured for a pastime—in order not to lose, by works of declining value, the reputation gained in early days. When Vasari, writer of this history, came to Venice in 1566 he found him, though very aged, with the brushes in his hand, painting. . . . Having decorated Venice and indeed Italy and other parts of the world, . . . (he) deserves to be loved and studied by artists, as one who has done and is still doing works deserving of praise, which will last as long as the memory of illustrious men."

In this same year he was admitted as a member of the Florentine Academy.

An amusing instance of his shrewdness, if it does not merit even another name, occurred in the summer of 1566. It is interesting for other reasons. We learn much of his character and of his means from it. He was required to make a return, and puts his income at 101 ducats. He describes minutely all his landed property, with all the charges upon it. He has fields which produce nothing, others which are being absorbed by the Piave. His villas are cottages, his timber trade unremunerative. There is no mention of his pensions or his salary, or of another source of profit in his dealings with antiquaries. These men carried on a thriving business. They bought heirlooms from the needy and spendthrift, and sold them to princes and cardinals.

Jacob Strada, whose portrait by Titian hangs in the

Belvedere, was one of the principal agents. It is an illustration of the bold and clever style of the artist's work at this time, a style which was imitated by Paul Veronese.

He left no stone unturned in the interests of his family. He importunes the Duke of Urbino, and renews his correspondence with the Farnese family in 1567-8. Charles V. had naturalized Pomponio in Spain, and this should have produced a handsome income. Titian, however, had failed in all his efforts to obtain it. At last he thought of Cardinal Farnese. He sends him a 'Magdalen' with a 'Peter Martyr' for the Pope, and claims his intercession on behalf of Pomponio.

At the end of 1567 he writes to the "Invincible and Potent King Philip" that the 'Martyrdom of St. Lawrence' is ready, and a 'Nude Venus,' but he wants assistance in his old age. The same oft-repeated story. Philip's ruling passions have to be gratified; and thus the way is smoothed for the artist's petition.

These pictures despatched, the Brescian order, of which we heard before, was executed; but when the canvases arrived at their destination they were refused. They were not Titian's work, and therefore not worth the price charged. No doubt the assistance of his pupils was manifest in the pictures. They had for years laid the foundations, as it were, of his work, and he had completed it. His powers were declining. He was gradually resigning himself to a less active life, and making provisions for the succession of Orazio to his offices and pensions. But the persistence of his character is manifest to the last in his correspondence with his patrons. The state of his affairs is such, that he does not know how to live. "Everyone is suffering from the continuance of the war." He sends Philip a 'Lucretia

and Tarquin,' and feels assured that his Majesty's infinite clemency will cause a careful consideration to be made of the services of an old servant of the age of ninety-five, by extending to him some evidence of munificence and liberality. Meanwhile, of the three who had so long formed the centre of the literary and art life in Venice, Aretino had been dead fourteen years, and in November of 1570 Sansovino, at the grand old age of ninety-one, left Titian to spend his few remaining years alone.

The sufferings of the Venetians by war, to which Titian alluded in his letter to Philip, were at length brought to an end by the battle of Lepanto. Christendom rejoiced in the destruction of the Turks. When the news reached Venice, there were universal demonstrations of joy. 'Te Deums' were sung, and before a fortnight was over the Council passed a decree for a representation of the 'Victory of the Holy League over the Turkish Armada.' Titian was the chosen painter; but he refused, probably because he received at the same time a similar commission from Philip. So Tintoretto painted 'The Battle of Lepanto' for the Council, and Titian the 'Allegory of Lepanto' for the King. The work was done from sketches of Philip and his son made by a Spanish artist, Coë. When Titian received them, he wrote back to the King that the work of so clever a man ought to suffice; but Philip was not content to be painted by any hand save that of his Apelles. The picture, however, shows none of the original power of the Munich 'Christ Crowned with Thorns,' which was a work of the same time, but done for the artist's own pleasure. Tintoretto asked for it, and hung it for a model in his studio. It is described as "a marvel worthy of a place in an Aca-





JUDAS RETURNING THE MONEY TO THE HIGH PRIESTS.

*From the drawing by Titian, at Turin.*



demey to show students all the secrets of art, and teach them not to degrade but to improve nature."

It was good policy as well as a joy to Titian to store up some of his best works. They attracted kings and nobles to the house, whom he entertained royally. There is a story of the two cardinals, Granvelle and Pacheco, paying him a visit. They proposed to dine with him. He flung his purse to his steward, and bade him make ready, for "all the world was coming to dine with him." No stranger of eminence in Venice failed to call at the Casa Grande. Hither came Henry III. of France with a train of nobles. Titian is said to have presented him with all the pictures of which he asked the price.

There is a letter of melancholy interest, inasmuch as it was written but a few months before his death in February, 1576. He would recall himself to the recollection of Philip, who seems to have forgotten him, and to have paid but little attention to his everlasting prayers. It is touching to hear him telling of the many pictures he had sent within the last twenty years, for which he had received no payment—amusing to listen to the old man's half-miserly comments on his privations. He appeals to the King's honour and filial duty. Charles V. had numbered him among his familiar and most faithful servants, had given him a rank which, without Philip's aid, he could not maintain. He asks for consolation and relies on his Majesty's benevolence.

But Death was drawing closer to him than he seems to have thought. Old age had bidden him provide a place of burial. He wished to rest, when the moment for repose should come, in the "Chapel of the Crucified Saviour." He offered the Franciscans for a grave a painting of the

'Christ of Pity.' He nearly finished it, but differences arose. He willed that his body should be taken home to Cadore, to rest in his native Pieve. Palma Giovine completed the work which was thus left unfinished, and wrote upon a tablet:

"Quod Titianus inchoatum reliquit  
Palma reverenter absolvit  
Deoque dicavit opus."

The old man and his son Orazio are in the presence of the pitying Saviour. The arms of the artist are at the feet of a Sibyl. Worn and overlaid with the toils and anxieties of life, conscious of lofty aims not wholly reached, exhausted with a vexing service rendered to earthly dignities, he casts himself at last upon the compassion of the Christ whose life and sufferings he knew so well and left so wondrously set forth.

As regards the painting, we dare only quote the graphic words of those <sup>1</sup> to whom we owe so much of what appears in these pages. "No injuries produced by centuries of neglect and destructive agencies can conceal from us the purpose of a modelling carried out with pigments of abundant impast, or hide the searching after form in primaries kneaded into shape like the clay under the tool of a sculptor. . . . We see the traces of a brush manipulated by one whose hand never grew weary and never learned to tremble. The figures and faces which display their passion before us, are those which grew with Titian's growth from the fresh idyllic days when the bloom of youth lay on all his canvases, to the later period when maturer charms and swelling shapes were favourite creations, and the final

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<sup>1</sup> Crowe and Cavalcaselle.

stage when a masculine realism prevailed . . . The Magdalen of the Mantuan 'Entombment,' and that of the 'Pieta' of 1576, are, as it were, the first and last rungs of a ladder, the intermediate steps of which we have all seen the master ascending." He may pass from us now to his place of rest. The plague claims him for a victim. It has taken 50,000 more.

When that day of August came, the 27th of the year 1576, and the great master was no more, it could not be that *he* should be denied a place of sacred repose, though all the rest of the plague-stricken dead were refused it by public decree. The body was borne in solemn procession to the Frari, where he first wished to lie; his knightly insignia were laid with him in his grave. For many years no memorial marked the spot. But Canova at length, by Austrian command, offered to the memory of the illustrious dead that splendid tribute worthy of Titian's undying fame, which tells of the artist's repose "close to one of the finest creations of the art of all ages—the 'Madonna di Casa Pesaro.' "

Orazio died in a Lazaretto. The house was deserted, and its precious contents were rifled by bands of thieves which ranged with impunity throughout the panic-stricken city. The fruits of his father's industry were soon consumed by the worthless Pomponio; and the Casa Grande, with many of its priceless ornaments, fell into the hands of Barbarigo.



## EVENTS CONTEMPORARY WITH THE LIFE OF TITIAN.

- 1477. Caxton's first book printed in England.
- 1492. Columbus makes his first discoveries.
- 1508. League of Cambray.
- 1519-22. Magellan sailed round the globe.
- 1519. Charles elected Emperor of Germany.
- 1521. Diet of Worms.—Luther.
- 1525. Battle of Pavia.
- 1529. Diet of Spire.—Protestantism.
- 1530. Diet of Augsburg.—Smalcald Treaty.
- 1545. Council of Trent.
- 1548. Interim of Augsburg.
- 1558. Death of the Emperor Charles V.
- 1572. Revolt of the Netherlands.—William, Prince of Orange.





## LIST OF THE PRINCIPAL PICTURES BY TITIAN.

CHIEFLY IN THE PUBLIC GALLERIES OF EUROPE.

### AUSTRIA.

Portrait of Christopher, Cardinal Madruzzo.

An Allegory. (No. 6.) *Replica of the Davalos picture in the Louvre.*

Portrait of a Venetian Lady. (No. 48.)

St. Catherine with her Wheel. (*Doubted by C. and C.*)

Diana and Calisto. *Replica of the Bridgewater House picture. Engraved in Teniers Gallery, and by Cort and Van Kessel.*

Study of a St. James the Elder. *Engraved by Vorsterman in Teniers Gallery.*

Ecce Homo. *Signed TITIANVS EQVES CES. F. 1543. Aretino is represented under the form of Pilate. Engraved by Hollar in 1650.*

Portrait of Filippo Strozzi. 1540.

Portrait of a Nobleman.

Portrait of a Young Man, *probably a sculptor.*

Portrait of Giacomo Strada. *Painted in 1566. Signed TITIANVS. F.*

Portrait of Isabella d'Este. *Engraved by Vorsterman after a copy by Rubens.*

A Young Jesuit. *Engraved as "St. Louis of Gonzaga" by J. Troyon.*

Jesus with the Terrestrial Globe.

The Entombment. *Replica of the picture in the Madrid Museum. "Perhaps by Titian."—C. and C.*

A Young Girl.

Danaë. *Replica of the Madrid Museum picture. (Injured and retouched.)*

Portrait of Benedetto Varchi. *About 1550.*

Portrait of a Young Man, *with a brown beard. (In three positions.)*

- VIENNA.** Virgin and Child, with St. Jerome, St. Stephen, and St. George. (No. 39.)  
*Belvedere.* (*Much injured.*) Engraved by Lisbetius in Teniers series of 1660.  
 Portrait of an Old Man. (*Said to be Titian's doctor.*)  
 Madonna and Child. (No. 41.) *Early work. Engraved by Joan Meysson.*  
*A copy by Teniers is at Windsor.*  
 A Small Naked Child, sitting, in a landscape, playing the tambourine.  
 The Adoration of the Three Kings.  
 Portrait of Pope Paul III. when 77 years of age.  
 Portrait of John Frederick, the Magnanimous, Elector of Saxony. Painted  
 at Augsburg in 1548. *A copy by Teniers is at Blenheim. Engraved*  
*by Vorsterman, in Teniers Gallery.*  
 Portrait of Himself, when about 50 years old. *Almost completely repainted.*  
*Engraved by Vorsterman, in Teniers Gallery, and also in Haas's "Galerie*  
*de Vienne."*  
 Portrait of Charles V. (*Sketch for the Munich Gallery picture.*)  
 Portrait (*profile*) of a Young Man.  
 Allegory. (No. 59.) *Companion to No. 6. A much repainted replica of*  
*the Davalos picture in the Louvre.*  
 The Woman taken in Adultery. *Unfinished. (Doubted by C. and C.)*  
 Holy Family and St. Zacharias. (No. 64.) *The Virgin holds cherries*  
*and strawberries. (Much injured.) Engraved by Le Fèvre from a private*  
*copy at Venice.*  
 Lucretia about to kill Herself.  
 Shepherds and Flocks in a landscape. *In the background, Jacob's Dream.*  
 Portrait of Fabrizio Salvaesio. *Engraved in Teniers Gallery.*
- Hartach C.* St. Sebastian. *Much damaged by time.*  
*Rosenbrg. C* Portrait of the Doge Grimani. (*Injured by tinting and retouching.*)  
*Sterne Col.* Portrait of the Doge Marc Antonio Trevisani. *A replica of the original,*  
*burnt in 1577.*

## ENGLAND.

- ALNWICK.** The Cornaro Family. *Painted in 1560. Formerly in the possession of*  
*Sir A. Van Dyck. Engraved by Baron.*  
 Venus and Adonis. *Formerly in the Cammuccini and Barberini Colle.*
- BURLINGTON.** Virgin and Child.
- CASTLE HOWARD.** Portrait of Giorgio Cornaro. *Signed TITIANVS F. Engraved in 1811 by*  
*Shelton.*

- BRITISH MUSEUM.** Portrait of Ariosto. Signed TITIANVS F. Engraved by Joachim Sandrart.  
Jupiter and Europa.  
Christ in Benediction. Bust on panel.
- HAMPTON COURT.** Marquis del Vasto (so-called) and Page.  
Portrait of Alessandro del' Medici.  
Titian's Uncle (so-called).
- KINGSTON LAGO.** Portrait of Girolamo Savorgnano. Formerly in the Marescalchi Collection, Bologna. In the Bankes Collection.
- LONDON. Bath House.** The Magdalen. Replica of the Hermitage picture. "Injured by washing and gippingling."  
Venus and Cupid.
- BRIDGEWATER HOUSE.** Venus Anadyomene. Purchased by the Duke of Bridgewater from the Orleans Collection.  
The Three Ages. Formerly in the Orleans Collection.  
Diana and Actæon. Signed TITIANVS F. Formerly in the Royal Palace, Madrid, and the Orleans Collection. (Similar to the Madrid picture.)  
Diana and Calisto. Signed TITIANVS F. From the Orleans Collection. (Similar to the Madrid picture.)
- BUCKINGHAM PALACE.** A Summer Storm. Exhibited by command of the Queen at Manchester in 1857, and at the Royal Academy in 1875.
- COWPER COLL.** Lavinia with the Casket. Formerly in the Orleans Collection. Engraved by Guibert and others.
- DEVONS., D.** Preaching of John the Baptist in the Wilderness.
- DUDLEY, E.** Virgin and Child. (From the Bisenzio Collection, Rome.)
- ELCHO COL.** Replica of the Brescia Altar-piece.
- HARTFORD, H.** Tarquin and Lucretia. Signed TITIANVS F. Engraved by C. Cort.
- NATIONAL GALLERY.** A Concert (or Music-Lesson). Part of the Mantuan Collection purchased by Charles I. in 1630. Engraved by H. Danckerts and J. Groenewelt. "Betraying rather the hand of Schiavone or Zelotti."—C. and C.  
Holy Family. (Formerly in the Borghese Palace, Rome.)  
Rape of Ganymede. (Formerly in the Colonna Palace.) Engraved by G. Audran. "May have been executed from one of Titian's designs. It was probably painted by Domenico Massa."—C. and C.  
Venus and Adonis. (Formerly in the Colonna Palace, where it was known as Cephalus and Procris.) Engraved by Jul. Sanuto, Sir R. Strange, and others. One of several repetitions of this picture which Titian painted with slight alterations. The original painting is in the Madrid Museum.

- LONDON.** *National Gallery.* Bacchus and Ariadne. Signed TITIANVS. F. Painted in 1514 at Ferrara for Alfonso I. Formerly in possession of the Barbarini, and Aldobrandini Family. Etched in reverse by G. A. Podesta, and by J. Juster in 1691.
- The Tribute Money. Formerly in possession of Marshal Soult. Engraved by Martin Rota.
- "Noli me tangere." Formerly in the Orleans Collection. Engraved by Nicolas Tardieu and by W. Ensom.
- The Madonna and Child with St. John the Baptist and St. Catherine. Signed TITIAN. Formerly in the Sacristy of the Escorial in Spain, where it was probably painted. Engraved by Charles Audran.
- Portrait of Ariosto. (Considered doubtful by C. and C.) Transferred from wood to canvas in 1857, at Paris.
- POWERS-COURT.** Portrait of a Young Man, dressed in black. (At the first Dublin Exhibition.)
- PANSHANG-GER.** Children of King Ferdinand. (Retouched.)

## FRANCE.

- BESANCON.** Portrait of Nicholas Granvelle.
- PARIS.** *Louvre.* The Virgin and Child with Saints Stephen, Ambrose, and Maurice. Replica of the picture in the Belvedere, Vienna.
- The "Madonna del Coniglio" (La Vierge au Lapin). Signed TITIANVS. F. Engraved in Filhol, in London, and by Laugier.
- The Virgin, Infant Christ, St. Agnes, and St. John. Engraved in London.
- Holy Family. The Riposo. Formerly in possession of Mazarin. Engraved in Filhol and in London.
- Christ and his Disciples at Emmaus. Signed TITIAN. Tradition says that the disciple on the right of our Saviour represents Charles V., the one on His left the Cardinal Ximenes, and the page Philip II. of Spain. Engraved by F. Chauveau, Loricton, Masson, and Duthé; and in London.
- Christ between a Soldier and an Executioner. (Attributed to Schiavone and to Paris Bordone.)
- Christ Crowned with Thorns. Signed TITIANVS. F. Engraved by Luigi Scaramuccia, Valentin Leffevre, Ribault, Gottfried Sayer, and Massieu; in Filhol and in London.
- The Entombment. (From the collections of the Duke of Mantua, Charles I., Louis XIV., &c.) A sketch of this work is in the Academy of Fine Arts at Vienna. Engraved by G. Rousselet, Chaparon, Masson, and by Jaks de Maza.



**PARIS.**  
*Louvre.*

**St. Jerome on his Knees before the Crucifix.** *Many copies of this exist. At Chatsworth there is one, the "work of a pupil of Titian's shop." Engraved in London.*

**The Council of Trent.** *(Some ascribe it to Bonifazio, others to Schiavone.)*  
**Jupiter and Antiope ("La Vénus del Pardo").** *Engraved by B. Baron and Corneille. \* From the collections of Philip IV. of Spain, Charles I. of England, Cardinal Mazarin, Louis XIV., &c.*

**Portrait of Francis I. of France.** *Engraved by G. E. Petit, J. B. Massard, and M. Leroux; and in Filhol.*

**Portrait of Alfonso d'Avalos, Marquis del Vasto.** *Engraved by Natalis; by Thévenin, and in Filhol.*

**A Young Woman at her Toilet and a Man holding two Mirrors.** *Supposed to be Alfonso of Ferrara and Laura de' Dianti. Engraved by Forster, Henri Dancken, and Dauguin.*

**Portrait of a Man. (No. 453.)** *By some supposed to be Aretino.*

**Portrait of a Young Man. (No. 454.) ("L'homme au gant.")** *Signed TITIANVS. F. A replica is in the Brunswick Gallery.*

**Portrait of a Man. (No. 455.)** *"Style of Pordenone."—C. and C.*

**Portrait of a Commander of the Order of Malta. (No. 456.)** *"The treatment is not that of Titian. The rawness of the tones and thinness of the pigment recall Calisto da Lodi, or some similar imitator of pure Venetian manner."—C. and C.*

**GERMANY.**

**BERLIN.**  
*Gallery.*

**Portrait of a Daughter of Roberto Strozzi.** *TITIANUS. F. MDXLII.*

**Portrait of the Venetian Admiral Giovanni Moro.** *MDXXXVIII.*

**Portrait of Himself.** *Very similar to the Uffizi portrait. (Injured.)*

**Portrait of his Daughter Lavinia.** *(Similar to the portrait of the Cowper Coll., with the exception of a dish of fruit and flowers in the place of the cloak.)*

**CASSEL.**  
*Gallery.*

**Portrait of a Man.** *Said to be the Marquis del Vasto. Signed TITIANVS FECIT.*

**DARM-  
STADT.**

**Venus.** *(Much injured.) (Not catalogued as Titian, but given to him by C. and C.) Many copies exist. Several are in England.*

**DRESDEN.**  
*Gallery.*

**The Tribute Money ("Il Cristo della Moneta").** *Signed TITIANUS. F. Painted for Alfonso L. of Ferrara. Several copies exist. Engraved by Dom. Piccinatti, M. Steina, Fr. Knolle, J. Schurz, and W. Wittsch, and lithographed by Hanfstaengl.*

**DRESDEN.** The Virgin and Child with Saints. *From the Casa Grimani dei Serot, Venice. Engraved by Folkema and lithographed by Hanfstängl.*

"Seems to be a work of Andrea Schiavone."—C. and C.

The Virgin and Child with St. Joseph, with figures adoring. *Supposed to be Alfonso I., his wife and son. From the Modena Collection. Engraved by Folkema and Fessard, and lithographed by Hanfstängl.*

"Work of a disciple."—C. and C.

Love Crowning Venus. *The young man at the foot of the bed is supposed to be Philip II. of Spain.*

Portrait of a Young Woman, clothed in red and holding a vase. *Engraved by Felice Polanzano and lithographed by Hanfstängl. "It may be a work of one of Titian's pupils."—C. and C.*

Portrait of a Lady, in a black dress. *Engraved by Basan. "By an imitator of Tintoretto and the Bassanos."—C. and C.*

Portrait of a Man with a palm leaf (unknown). *Signed TITIANVS PICTOR ET ÆQUES CÆSARIS.*

Portrait of a Young Woman, clothed in white, and holding a fan. *Said to represent Titian's daughter Lavinia. Painted for Alfonso I. of Ferrara. A study for this picture in black and red chalk is in the Albertina Collection, Vienna.*

Portrait of Lavinia, daughter of Titian. *Signed LAVINIA. TIT. V. F. AR. EO. P. Engraved by Basan.*

**MUNICH.**  
Pinakothek.

Madonna and Child with Saints. *(Much damaged.)*

Portrait of a Young Man, with a black dress and fur cape. *In the Dilseldorf Gallery, where it was long preserved, it was called erroneously a portrait of Aretino.*

Portrait of Charles V. *Signed and dated TITIANUS F. MDXLVIII. Painted at Augsburg. (Much repainted.)*

Venus with Satyrs, &c. *"Painted subsequently to Titian's time."—C. and C.*

Madonna and Child, and John the Baptist and Donor.

Jupiter and Antiope. *(Removed from wood to canvas.)*

Christ Crowned with Thorns. *A late work. (Much repainted.)*

## ITALY.

**ANCONA.** Crucified Saviour, with the Virgin and Saints. *Signed TITIANVS REGIT. (In bad condition.)*

*San Domenico.*

Adoration of the Virgin. *Formerly in the Convent of S. Francesco, Ancona.*

**ASCOLI.**

Desiderius Guido, in prayer before the vision of S. Francis. *(Much injured.)*

**BELLUNO.** Adoration of the Magi. "By Cesare Vecelli."—C. and C. (In the Church of San Stefano.)

**BRESCIA.** Altar-piece, in five compartments. Signed TICIANTVS FACIEBAT MDXXII.  
**SS. Nasaro e Celso.** In the centre, the Resurrection; at the sides, S. Sebastian (best preserved and especially to be admired), Averoldo with his patron Saints, and the Angel, and the Virgin Annunciate. Engraved by Alessandro Sala.

**CASTL. RO. SANZUOLO.** Altar-piece. If by Titian, "coarsely painted over," and much damaged. Doubtful by C. and C.

**FLORENCE.** Marriage of St. Catherine. C. and C. give it to Cesare Vecelli.  
**Pitti Pal.** Portrait of a Lady. ("La bella di Titiano.") According to some it represents the Duchess of Urbino. Others say it is the daughter of Palma Vecchio. (Injured by cleaning.)

Portrait of Aretino. Engraved, in reverse, by F. Petrucci and by T. Ver Cruys.

The Magdalen. Signed TITIANVS.

Portrait of Andrea Vesalius, the Surgeon. Engraved, in reverse, by T. Ver Cruys.

Portrait of Luigi Cornaro. "Not by Titian, but by Tintoretto."—C. and C.

Portrait of a Man, clothed in black, holding his gloves in his right hand. (No. 92.)

Bacchanal. (A study for the National Gallery Picture.)

Portrait of Philip II. of Spain.

Portrait of Cardinal Ippolito de' Medici.

Portrait of a Man. (No. 215.) Brown beard and Moustache. Supposed to be Don Diego da Mendoza (ambassador at Venice for Charles V.), whose portrait was painted by Titian in 1514. Doubtful by C. and C.

The Saviour. (A bust.) From the Collection of the Dukes of Urbino.

Portrait of Alfonso L., Duke of Ferrara.

The Infant Christ adored by the Shepherds. (Much injured.)

Portrait of a Man, with a long beard (No. 494).

Portrait of Tomaso Mosti.

**Uffizi.** Portrait of a Man, his hand resting on a skull.

His own Portrait. Similar to the Berlin Gallery picture. (Injured.)

Portrait of Sansovino.

The Virgin and Child, with St. John the Baptist surrounded by Seraphim.

Portrait of Eleonora, Duchess of Urbino, wife of Francesco della Rovere.

**FLORENCE.** Sketch of the Battle of Cadore. "*A copy.*"—C. and C. The painting was burnt in 1577. It was engraved by Fontana. A drawing by Rubens of the principal group is in the Albertina Gallery, Vienna; and Mr.

*Uffizi.*

Gilbert, London, possesses a drawing by Titian of the whole composition.

Portrait of Giovanni de' Medici. Engraved in "*Galleria di Firenze.*"

Virgin and Child. Study for the Madonna of the famous picture of the Pesaro family.

Virgin and Child with pomegranate. Engraved by Picchianti. C. and C. think this is perhaps by Marco Vecelli.

Portrait of a Lady. (*La Flora.*) From the R. Guardaroba. Engraved by Sandrart.

Virgin and Child, with roses, with the Baptist and St. Anthony. Signed (re-copied) TITIANI OPVS ANNO, 1542. (From the R. Guardaroba.)

Portrait of Caterina Cornaro, Queen of Cyprus. Signed TITIANVS F. (*Injured.*)

Virgin and Child, with angels. Engraved by Anderloni.

The Tribute Money. Replica of the Dresden picture.

Recumbent Venus, with a dog. (No. 1108.)

Portrait of the Legate Beccadelli. Engraved by J. C. Ulmer.

Recumbent Venus, with a sleeping dog. (No. 1117.)

**Strossi P.** Portrait of the Daughter of Roberto Strozzi. Signed TITIANVS F. ANNOR. X. MDXLII.

**GENOA.** Virgin and Child with Saints. In a landscape. [Balbi Palace.]

**MEDOLE.** Christ appearing to the Virgin. (*Injured by being concealed in a tomb*  
**S. Maria.** *during the French revolution.*)

**MIL.** St. Sebastian, St. Roch, and St. Andrew. [Sacristy of the church.]

**MILAN.** St. Jerome. Signed TITIANVS F. [Brera.]  
Portrait of Marc Antonio Reszonico. [Hospital.]

**NAPLES.** Portrait of Cardinal Alessandro Farnese.

**Museum.** Portrait of Paul III.

Portrait of Paul III. and his Grandson.

The Magdalen. Replica of the Hermitage picture. Signed TITIANVS. F. Danaë. Formerly in the Farnese Collection. Engraved by Strange.

Portrait of the Duke of Parma.

Portrait of Philip of Spain. Signed TITIANVS EQVES CES. F. Copies in the Pitti, Corsini Palace, Stanhope Collection, and Castle Howard.

**NAPLES.** Portrait of Pier Luigi Farnese. [Pal. Reale.]

- PIAUA.** Sketch for Portrait of Philip of Spain.  
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